

magazine radio and tv advertisers use

RECEI
OCT 6 1955
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SPONSOR

18 APRIL 1955

50¢ per copy • \$8 per year

HOOPER

PULSE

TRENDEX

UNANIMOUS



Here's unanimity in Kansas City:

WHB

10,000 WATTS, 710 KC

THE WHB LEADERSHIP LINE-UP:

CE—HOOPER Average share of audience, 6 p.m. Mon.-Sat., Jan.-Feb., 1955

CE—TRENDEX Average share of audience, 6 p.m. Mon.-Fri., Jan.-Feb., 1955

CE—PULSE Average share of audience, 6 p.m. Mon.-Sat., Jan.-Feb., 1955

This is what Mid-Continent programming, ideas and excitement have achieved for WHB! All three national surveys—PULSE, HOOPER, TRENDEX—give WHB the top daytime spot with ratings as high as 48.9% (Hooper). So no matter which ratings you buy by, your best Kansas City buy is WHB. Talk to the man from Blair or WHB General Manager, GEORGE W. ARMSTRONG.



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

KOWH, Omaha
Represented by
H-R, Reps, Inc.

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

WHB, Kansas City
Represented by
John Blair & Co.

TOP TIMEBUYERS
GIVE BUYING TIPS

page 29

Johnson & Johnson:
big-time tv on a budget
of only \$600,000

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Woolworth moves into
network radio with
Sunday extravaganza

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Tv tests in week no. 9
beans and brown bread
sales are accelerating

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Can tv soap opera
be put on film?

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NSI: CAN IT
MEASURE RADIO?

page 40

Autorama: commercial
use of telephone idea

page 43



THE PROCTER & GAMBLE CO.

Traditionally in the Public Confidence . . .

Consumer confidence in Ivory Soap is wide-range . . . from Mothers who choose Ivory for baby skin care to that of Doctors who recommend Ivory more than any other soap. Confidence of advertisers in the Havens & Martin, Inc., Stations, is equally wide-range . . . from drug products to gasolines . . . from soaps to automobiles. Big and small, advertisers use WMBG-AM, WCOD-FM and WTVR-TV, because Havens & Martin experience and program pioneering have earned a loyal and responsive audience in one of the South's richest areas. Join with confidence the growing list of advertisers using the First Stations of Virginia—Richmond's only complete broadcasting institution.

PIONEER NBC OUTLETS FOR VIRGINIA'S FIRST MARKET
WMBG AM WCOD FM WTVR TV

MAXIMUM POWER 100,000 WATTS • MAXIMUM HEIGHT 1049 FEET

WTVR Represented Nationally by BLAIR-TV, INC.

WMBG Represented Nationally by THE BOLLING CO.



REPORT
TO SPONSORS
18 APRIL 1955

"Monitor" seeks "cume" audience Cumulative audience concept will be given fillip by NBC Radio's revolutionary weekend show, "Monitor." Web feels, however, that current cume data, as shown by Nielsen, is out-dated by new show as well as by such offerings as news packages on other networks. Conventional cume data is "horizontal," totes up audience in same time slot during 5-day or 4-week period. NBC says need is for "vertical" cume data, which would show unduplicated homes corralled by sponsors who buy scattered announcements at different times of day over one or 2 days.
-SR-

"Monitor's" sales plan "Monitor" sales plan is set up to induce clients to take advantage of radio's cumulative audience. Though NBC doesn't know what "Monitor's" cume will be, it points out NBC has reached, according to Nielsen, 29.6% of all homes on Saturday and Sunday between 10:00 a.m. and 10:00 p.m. and estimates out-of-home audience would add another 30% of homes. Special Introductory Dividend Plan will be offered from 12 June to 1 October. For advertisers who buy 20 minutes or more of announcements, one free minute's worth will be given for every 2 bought. After 1 October regular discounts will run up to 30%, figured on both weekly and annual dollar volume basis.
-SR-

Another movie, tv tie-in Continuing trend toward making movies from successful tv shows is evidence of movie industry's if-you-can't-beat-'em-join-'em attitude. Similar attitude on part of tv is shown by frequent tv tie-ins with movies and movie stars, though some admen deplore giving Hollywood free publicity. Now slated to be converted to movie is "Our Miss Brooks," which Warner Bros. will produce with Eve Arden starring. Lucille Ball, Desi Arnaz, Jack Webb have already appeared in movies based on their tv shows.
-SR-

Magazine trend grows Growing acceptance by advertisers and agencies of magazine concept as inescapable due to tv's rising costs is illustrated by thinking going on at Y&R, biggest air agency in U.S. Agency feels single-brand sponsorship is impractical for all but top spenders, points out that only about 15% of nighttime web tv shows are single-brand shows. Fact that magazine-type advertising is effective even for relatively small web tv sponsor is shown in story of BAND-AID. (See "Johnson & Johnson: big-time tv on \$600,000 budget," page 32.)
-SR-

Webs watch GM negotiations Networks are playing role of anxious onlookers in current negotiations between General Motors, United Auto Workers. CIO union has made clear it will strike if it does not win some form of guaranteed annual wage. Walkout would probably affect radio, tv network investments of GM next season, would have some impact, one way or another, on other auto makers, too. PIB network gross billing figures for January show auto makers are 3rd largest industry category in tv, 6th largest in radio. Auto makers are running against current network radio trend by increasing spending.

REPORT TO SPONSORS for 18 April 1955

Tv franchises affected Plans to revamp tv network lineups next season are renewing concern among sponsors about their "rights" to time slots. Longines-Wittnauer protested when informed by CBS its 11:00-11:15 p.m. thrice-weekly time slot will not be available after 13 May. Big show switch will take place in CBS' 7:30-8:00 p.m. weekday periods with half-hour family shows scheduled to replace current 15-minute programs. Six CBS sponsors will be "bounced," as web seeks to lure ABC shows and clients.
-SR-

Two soapers to be filmed As evidence of thinking among syndicators, that the answer to putting soap operas on film is the self-contained drama, new Station Film Library firm is planning to shoot 2 such dramas shortly. SFL President Harry Trenner has plans for putting 520 quarter-hour episodes on film, involving \$2.5 million investment. Trenner said stations can buy films outright or residuals only. (See: Tv dilemma; how to put soap opera on film, page 38.)
-SR-

Film vs. live tv shows Fact that tv stations depend more on film than live shows for local programing is indicated in NARTB's 1955 Film Manual, out today (18 April). But study of station programing showed that live programing has slight edge on film in number of sponsored hours. Study was based on answers from 47% of NARTB membership, or 27% of all U.S. tv stations operating prior to 1 May 1954.
-SR-

Outlets differ in film use Variation in extent to which small and large video outlets depend on film as compared with live programing locally is highlighted in NARTB Film Manual study. In markets of up to 50,000 tv families, study showed, stations devoted 26 hours, 23 minutes to film shows, 16 hours, 17 minutes to live shows weekly. In markets of between 50,000 and 150,000 tv families the figures were 30:49 and 12:07; in the 150,000-500,000 tv family group, 27:24 and 18:34; in the 500,000-1,000,000 tv family group, 29:52 and 24:00; in the over-1,000,000 tv family group, 36:57 and 23:15. The above figures are based on local film and live programing during the week of 6-12 June 1954.
-SR-

Tv plus radio found potent Belief among many admen that radio and tv—when used together—have more sales potency than either medium used separately is bolstered by figures in recently released Nielsen booklet on "Tomorrow's Grocery Market." Figures show sales progress of 30 grocery commodities from 1949 through 1953. Those products using both network radio and tv showed average sales increase of 54%; those using tv with little or no radio went up 31%, those using radio with little or no tv up 25%.
-SR-

Client contest trend continues Trend to launch new tv series with big client-created promotion contest continues. Latest one: "The Lucy Show" (reruns of "I Love Lucy") on CBS TV Sundays for Lehn & Fink and Dorothy Gray. Contest started yesterday, 17 April, with premiere of show. Prizes (up to \$600) are awarded on 2 levels: best station promotions for the show; best merchandising of products sold on the show. Winners will be announced by 1 July. Judges include: Charles Sinclair, SPONSOR Senior Editor; James Gagin, Drug Editor of Chain Store Age; Ferd Ziegler, Director of Sales Promotion, McCann-Erickson.

(Sponsor Reports continues page 127)



Representatives:

MEEKER TV, INC.

New York
Los Angeles

Chicago
San Francisco

18 APRIL 1955

A SPRING TONIC

WGAL-TV is a marvelous, rejuvenating sales elixir! This super-powered station gives your selling tremendous new impetus because it has a potent effect on the spending habits of more than three million people who have an effective annual buying income of \$5 billion, who spend \$3 billion every year. WGAL-TV is the one station that reaches this vast, responsive audience. Buy your Channel 8 spring sales tonic—now!

WGAL-TV

Lancaster, Pa.

NBC • CBS • DuMont

Channel 8 Mighty Market Place

Horrisburg	Reoding
York	Lebonon
Honover	Pottsville
Gettysburg	Hazleton
Chombersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown

STEINMAN STATION
CLAIR McCOLLOUGH, PRES.

advertisers use

SPONSOR

Volume 9 Number 8
18 April 1955

ARTICLES

The nation's top timebuyers

A group of the nation's most prominent timebuyers, as named by station reps, state their buying philosophy and offer advice to advertisers for getting the most out of their radio and television dollars

Johnson & Johnson: big-time tv on only \$600,000

The well-known boiled egg Band-Aid commercial has reached almost every tv home in the country in the year and a half it's been on tv, believes Johnson & Johnson. High believability and impact are important factors in success

Why Woolworth chose network radio

Network radio was chosen as the medium that would enable the big 5 & 10c chain to reach "more people more frequently more economically"

Blow-by-blow account of a tv test: Week 9

Sales for the last two weeks of March are up 66% from the same period last year. Sales for the entire nine-week tv-only test are up 51% over the same nine weeks in 1954 when no television advertising was used

Can you put soap operas on film?

Because film costs are higher than live shows, the soap operas must be rerun to keep costs reasonable. But filming episodic series poses problems

NSI: can it measure today's radio audience?

SPONSOR airs some of the questions that are being asked throughout the radio-tv industry, together with Nielsen's answers. Critics question the technique of sampling, conflict between NSI findings and those of other services

Antorama makes commercial use of telethon idea

A Miami used-car dealer raised week end sales nearly 300% using a seven-hour tv stint. He grossed \$261,880 with an investment of only \$4,780

COMING

B&M beans tv test: Week 11

SPONSOR's series on a tv-only B&M campaign in a new market will continue with the results reported after 11 weeks. The six-month test has already kicked sales of B&M beans and brown bread up by one-half over this period last year

Spot radio helps build an airline

North American Airlines has been built to leading position among non-scheduled airlines using saturation spot radio as advertising keystone

Trends in local programming

Second issue of SPONSOR Services Inc. guide to local programming reveals acceleration in music and news and specialization by stations all over U.S.

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KWKH (SHREVEPORT)

EVEN FLOODS INTO Water Proof!

LATEST Hoopers show KWKH favored over the second station . . . *morning, noon and night* —up to 104%! Yet, the 50,000-watt power of KWKH gives you tremendously more than Metropolitan Shreveport . . .

Nearly 85% of our coverage is in places like Water Proof, Louisiana (pop. 420) —just one of hundreds of towns and villages in our 80-county daytime SAMS area. Actually, KWKH delivers 22.3% more daytime homes than all six other Shreveport stations *combined!*

Get all the facts from The Branham Company.



Nearly 2 million people live within the KWKH daytime SAMS area. (The area includes additional counties in Texas, Oklahoma, New Mexico and Mississippi not shown on map.)

K W K H

A Shreveport Times Station

TEXAS

SHREVEPORT, LOUISIANA
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co.
Representatives

Henry Clay
General Manager

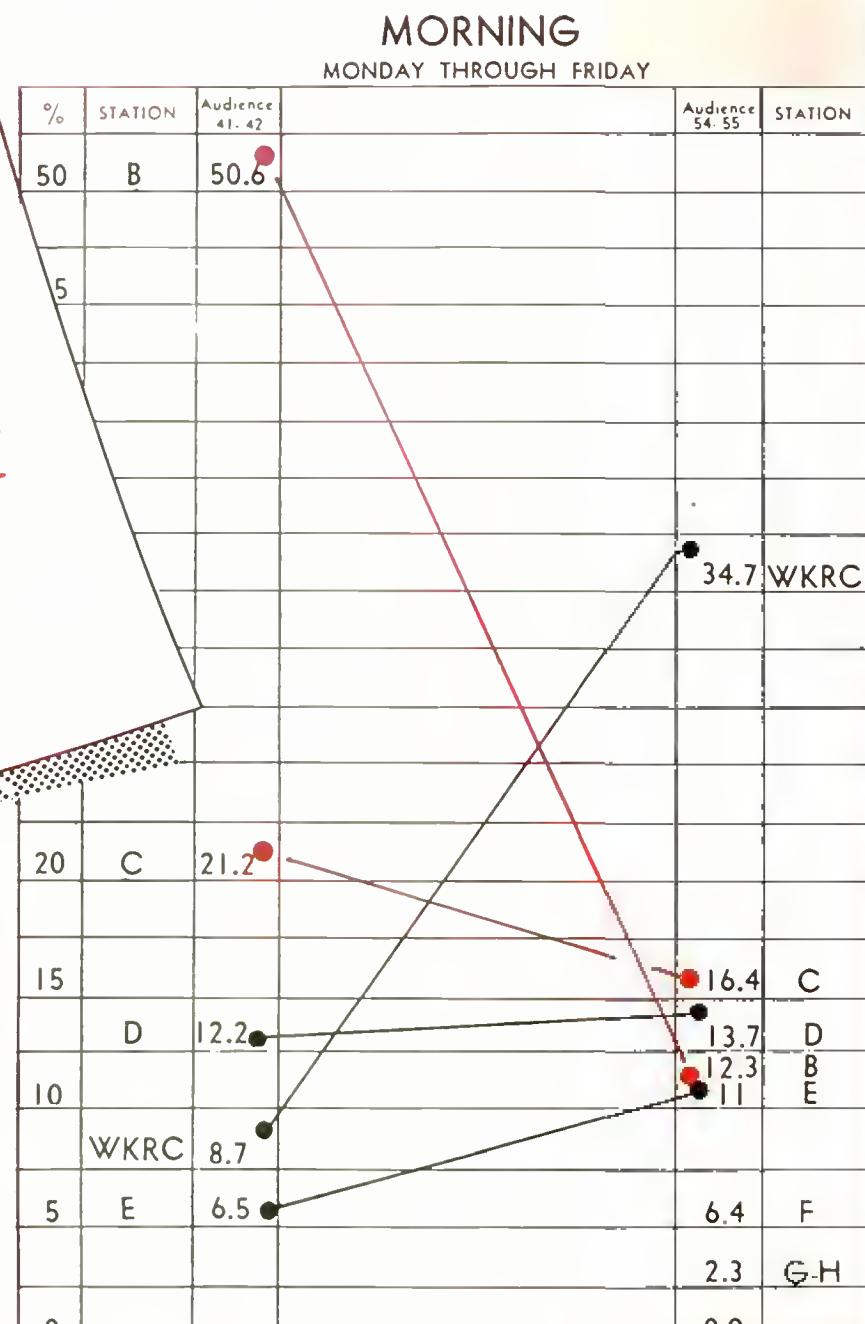
Fred Watkins
Commercial Manager

From the Desk of
Ken Church

1954 was WKRC
Radio's biggest
year in National
Business
This Hooper
chart shows why
Ken

Ken Church
National Sales Manager

Don Chapin
Mgr. New York Office, 550 Fifth Avenue



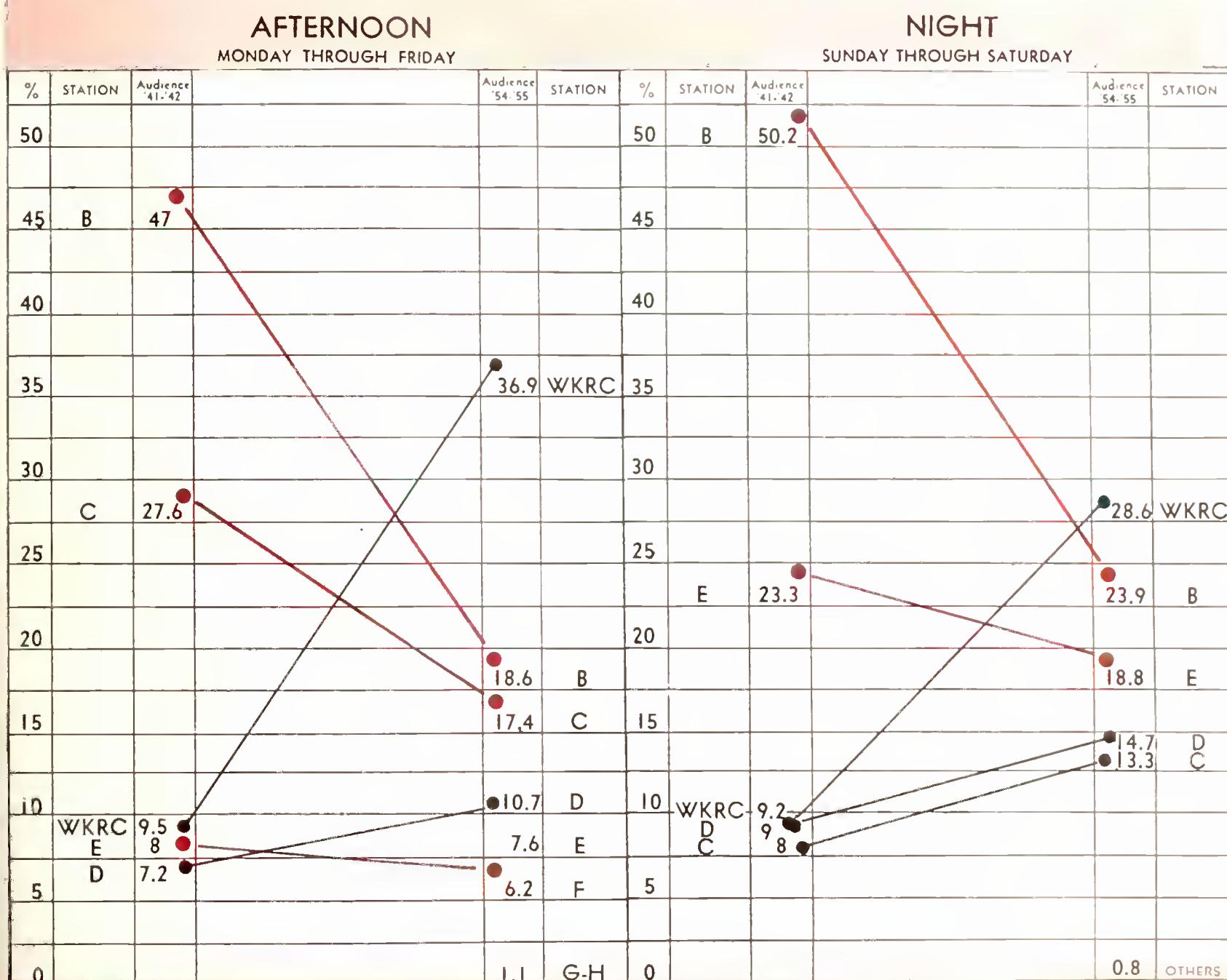
B... NBC E... INDEPENDENT
C... MBS F... Est. 1953
D... ABC G... Est. 1948

H... Est. 1947

REPRESENTED BY THE KATZ AGENCY
CBS RADIO NETWORK

FALL-WINTER
COMPARISON
CINCINNATI HOOPER SHARE OF AUDIENCE

(October 1941-February 1942) to (October 1954-January 1955)



Stretch Your Advertising Dollars with WKRC-Radio

WKRC alone reaches more metropolitan Cincinnati families than the combination of any two other stations during the day.

Contingent on length and size of advertising expenditures, WKRC-Radio offers merchandising support comparable to other Cincinnati stations.



KBIG RADIO IS THE "STURDY" FOUNDATION OF "STURDY" SALES

In 1954 the Sturdy Dog Food Company of Burbank, California changed from multiple media to the one medium which matched its Southern California-wide distribution - RADIO. Through the Mogge-Privett Agency, the Sturdy Co. selected a mid-morning KBIG News Broadcast by Alan Lisser, the Catalina Station's Program Director and award winning newscaster, as their Advertising Foundation. This gave blanket coverage at low cost which was supplemented by spot announcement campaigns.

One year later Craig Sandford, Sturdy President, writes KBIG: "We showed a 17 1/2% gain in sales for the year. The last six months and the first two months of this year show a 22 1/2% increase. Our KBIG newscast was the *only* advertising we ran consistently throughout 1954."

Sturdy contract renewal on KBIG for 1955 is the most eloquent testimonial possible. Whether its dog food or cement, men's clothes or groceries, floor wax or real estate, your KBIG account executive or Robert Meeker man can show you case histories which may be helpful in your Southern California advertising problems.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOLlywood 3-3205

Nat Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Ruth Follé, Hege, Middleton & Neal, Greensboro, N. C., contends that, "One way to make radio or tv time pay off for a client is to tie-in with programs that stimulate interest in his product. For instance, one of our clients, Brick and Tile Service, an association of brick manufacturers, offers a free booklet entitled Carolina Homes to home builders. Where possible, we are spotting this booklet before and after an industrial film program called Building Dreams which is currently being offered to tv stations in the South. These live spot announcements, when tied in with the brick industry film, produce outstanding results in requests for the booklet. And, most important, result in more interest in the use of brick and other clay products."



Jean Simpson, Doyle, Dane & Bernbach, New York, says realistic pricing of am saturation plans is making the medium increasingly valuable today. "Radio saturation plans," says she, "are enabling the advertiser to go in and out of a market quickly without being penalized pricewise. Advertisers are using this medium most effectively by (1) co-ordinating intensive promotions with peak sales periods. An advertiser can't buck the consumer buying tide. He can lift sales valleys slightly, but is much better off if he can lift the sales peaks. (2) He can use radio saturations to introduce new products or to put across a changed sales or product story. (3) It's effective for hitting problem sales areas and (4) to promote seasonal products."



Paul J. Ewing, Campbell-Mithun, Minneapolis, has suggestions for smoother agency-station relationships. "It has always been our feeling that when an advertiser is willing to schedule several spots per week, on say, a 26- or 39-week basis, the radio stations might welcome this with a good package rate. In buying for one of our clients for the coming summer months, I found almost unbelievable the small number of stations who are set up to offer a run-of-schedule package when asked for it. This situation does not apply to the power stations only, but to stations in markets of all sizes. If an advertiser is willing to leave the placement of the spots up to the station on a run-of-schedule basis, the station should come through with a published rate lower than the fixed cost."

Like
brick sidewalks on
Beacon Hill

WHDH
is a
habit in
Boston

Boston's peculiar paving problem provided the nation's newspaper readers with plenty of laughs.

But the over \$5,000,000,000 annual purchasing power of Bostonians is no laughing matter.

As a powerful independent station, WHDH is in a perfect position to program to Boston's peculiar tastes. It does . . . and so successfully that WHDH is a *habit* in Boston.

Next time you have a product or service to sell, buy time on the one station that's a *habit* in Boston . . . WHDH!

REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

WHDH

50,000 • BOSTON • 850 ON THE DIAL

WATTS Owned and operated by The Boston Herald-Traveler Corporation

Selling
Something
in San Diego?



Whether you're selling ponties or
peanuts—dog food or dishwashers . . .

KSDO tells the most people all
about it in San Diego's
billion dollar market.

Measured by the HOOPER yardstick . . .
KSDO is first in San Diego
. . . delivers the most audience.

May we prove we can sell something
for you in San Diego?

KSDO
1130 KC 5000 WATTS

Representatives
John E. Pearson Co. — New York
Chicago — Dallas — Minneapolis
Daren McCavren — San Francisco
Walt Lake — Los Angeles

AGENCY AD LIBS



by Bob Foreman

Two tv trends: adult westerns, kiddie shows

By some strange coincidence, the trout season opens in our fair state at just about the same time when most pilot films are also released (for the tv year ahead). Whether there is a more sinister relationship than the temporal one between the netting of a plump trout and of a satisfying tv property, I cannot say.

However, the methods employed in obtaining both are quite equivalent, interesting and difficult. Also, by making the wrong move, it is possible to get into very deep water.

Since I see far more pilots, plots and people-with-ideas than I do trout, it might be worth while for me to point out what appear to be two very definite developments in our business. For this is the season—tv season, that is—which reveals the trends that will be with us in the fall.

Trend Number One is caused by tv's discovery of (for want of a better name) the Adult Western. Coming several years after the release of the motion pictures *High Noon* and *Shane*, the number of adult western dramas in the pilot film or active plan stage is hardly less than amazing.

Some already have their time slots. Others are coiled in the can, waiting for a juicy thirty-minutes with minor competition and a big feed-in.

ABC's Warner Bros. epic will, I understand, have a substantial amount of its drama peppered with Cheyenne-type characters and locales. In addition, they have a well-done film about Wyatt Earp, the gun-totin' marshal.

CBS has already cleared tv time for its radio show *Gun-smoke* and expects this series to make definite inroads against some of the medium's toughest competition on NBC Thursday nights.

As for NBC, it has a pilot in the making which will be the forerunner of a series called *Frontier*—and Script One is an exciting as well as mature slice of outdoor drama. It will be produced by Tony Miner.

Then come the packagers themselves. I couldn't possibly list all the westerns they are trying to sandwich into this already crowded medium. I've seen no less than six so far—each presented with the same prologue about how the medium is crying for an adult western, how box office success is assured with this type of story and how the virtues of the

(Please turn to page 60)

All This . . . and CBS Too

(A Brilliant Analytical Study)

Syndicated half-hour shows on WMT-TV:

Hopalong Cassidy
Mr. District Attorney
Eddie Cantor Show
Star and the Story
Life of Riley
Gene Autry
Ford Theatre
Lone Wolf
Superman
Wild Bill Hickok
Range Rider
Florian Zabach

Liberace
Badge 714
City Detective
Smilin' Ed McConnell
Douglas Fairbanks Presents
Amos 'n' Andy
Racket Squad
Sherlock Holmes
Janet Dean
Soldiers of Fortune
General Teleradio (30)
(Feature Film)

ALL SPONSORED

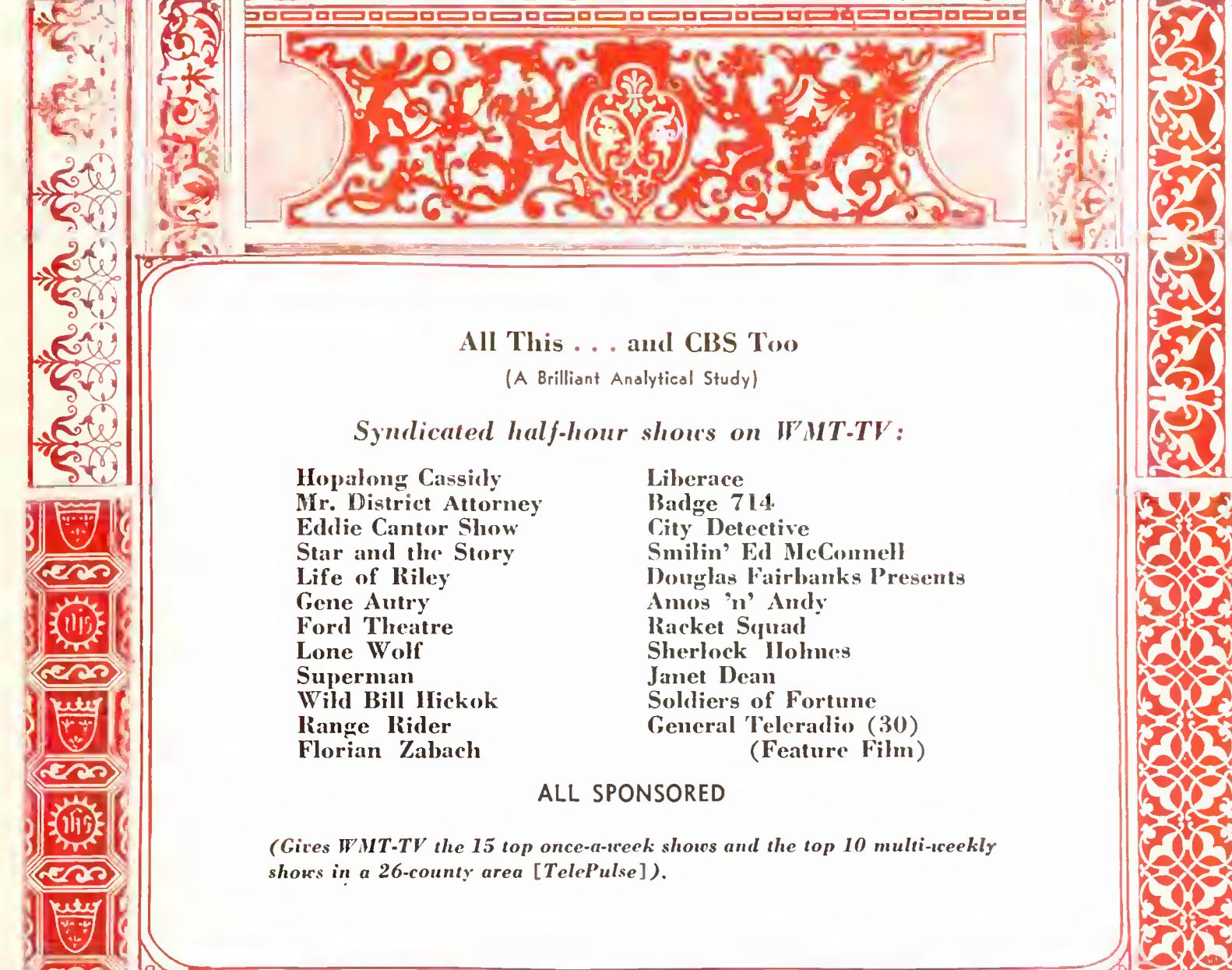
(Gives WMT-TV the 15 top once-a-week shows and the top 10 multi-weekly shows in a 26-county area [TelePulse].)

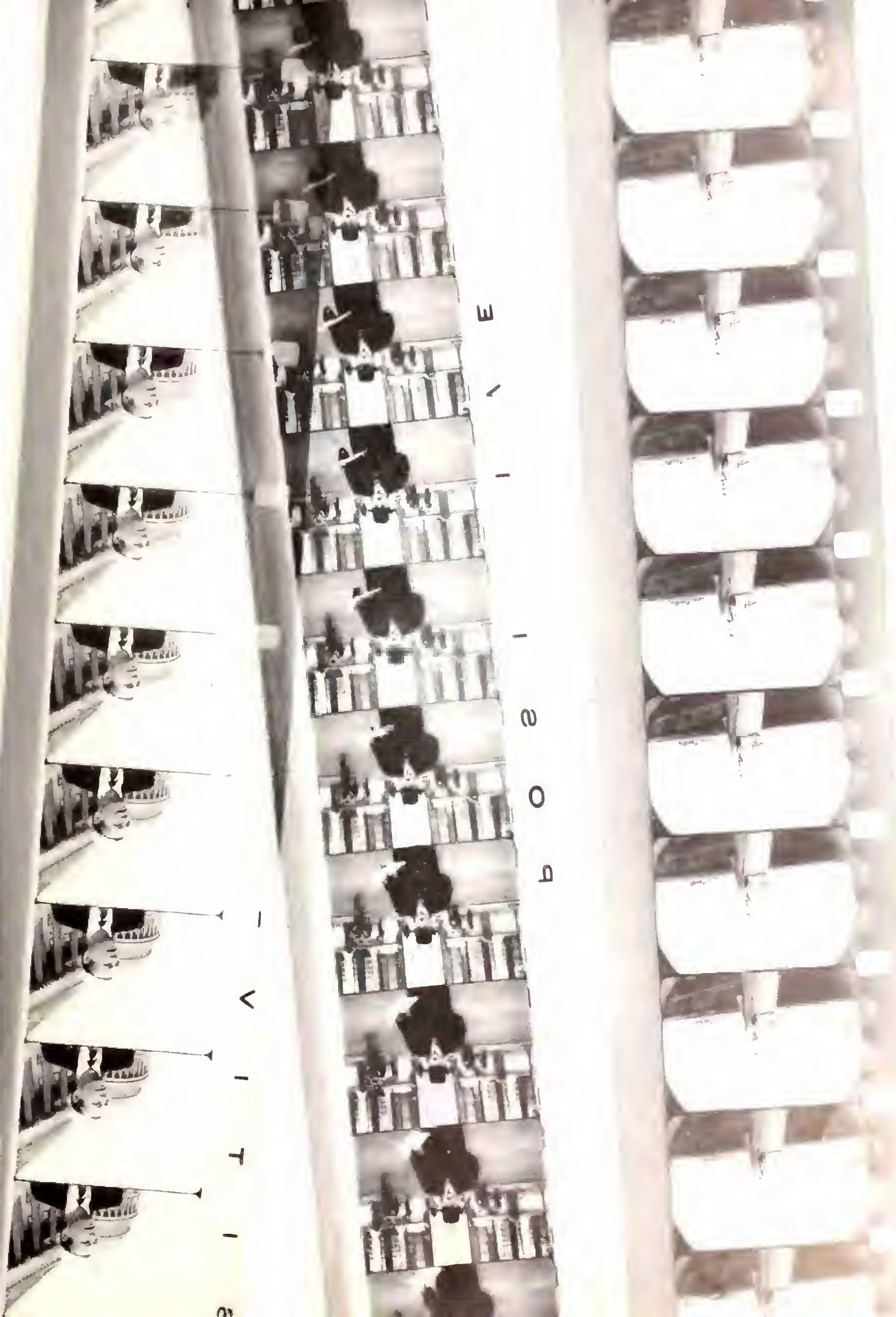
WMT-TV

CBS for Eastern Iowa

Mail address: Cedar Rapids

*National Reps: The Katz Agency
(WMT, 600 kc, CBS, same reps., also produces)*







Good news travels far... fast!

Newsfilm, the only syndicated news service specially tailored for television, has more than doubled its list of subscribing stations in six months. Here's why...

Newsfilm is produced to famed CBS News standards, but is available to all stations regardless of affiliation. *Newsfilm* brings you news-in-depth reported by such newsmen as Howard K. Smith in London... David Schoenbrun in Paris... Griffing Bancroft in Washington and Robert Pierpoint in Tokyo, plus some 250 camera correspondents around the globe. *Newsfilm* gets to stations *fast* from four major processing centers, prepared and speeded by a staff of more than 100 full-time writers and editors, technicians and dispatchers. *Newsfilm* offers exclusive extras: custom-made opening and closing titles... special-order coverage... all footage classified for easy re-use... weekend news analysis... newsquiz... special maps and charts.

And the good news has gotten around that *Newsfilm* news programs are winning the biggest audiences in their time periods in such major markets as Philadelphia, Washington, Buffalo, Seattle and Portland. To find out how *Newsfilm* can boost the ratings of *your* news shows, contact...

CBS TELEVISION FILM SALES, INC.

New York, Chicago, Los Angeles, San Francisco, Dallas, Atlanta, Boston, Detroit and St. Louis. Distributor in Canada: S. W. Caldwell Ltd., Toronto

40th and 49th MADISON

SPONSOR invites letters to the editor.
Address 40 E. 49 St., New York 17.

TV IN AUSTRALIA

As you undoubtedly know, commercial television in Australia is on the verge of opening up. In connection with this, we recently received a request from our associate agency in Melbourne asking that we furnish them with copies of every trade magazine published for the tv industry in the United States. We did this, and have just received an answer, which, I thought, might be of interest to you.

In his letter, Mr. K. Martin Doe, Director of the Paton Advertising Service Ltd. in Melbourne, states . . . "In our opinion we have concluded that SPONSOR is best suited for our immediate requirements, and we are negotiating here with the object of subscribing."

Have you considered the possibility of starting an Australian edition?

ANDREW N. VLADIMIR
Radio & Tv Department
Irwin Vladimir & Co., Inc.
New York

LOCAL & NATIONAL RATES

I read with great interest your article "Should radio have both national and local rates?" (21 February 1955, p. 38). It appears that agencies and reps are losing a lot of commissions that legitimately belong to them. Stations appear to favor two rates to make cooperative advertising more advantageous to the local advertiser.

Any advertising that is to be paid for by an agency should be billed to the agency. When advertising is placed on a 50-50 basis, the local advertiser would be billed at one-half the local rate and the agency would be billed at one-half the national rate. This same formula would work when a different basis is used. If the national advertisers will only pay one-quarter of the cost, it would be one-quarter of the national rate, and the local advertiser would be billed for three-quarters of the local rate.

The reason we have two rates is be-
(Please turn to page 17)



COOKS

(use up the salt!)

WLW seasons your Radio dollar with an extra amount of powerful promotion and merchandising. So you get double your money's worth. Only WLW's Radio two for one plan guarantees you an additional dollar or more in big-time merchandising for every advertising dollar you spend. Nobody else doubles your dollars like WLW.

So how about trying our Radio recipe featuring your product. We'll trade two dollars of ours for every one dollar of yours! You'll like the results when . . .



one equals two on **WLW**
RADIO

a distinguished member of the
CROSLEY GROUP



Exclusive Sales Offices:
New York, Cincinnati,
Dayton, Columbus, Atlanta,
Chicago, Miami.

There's a **new look** to the Scranton- Wilkes-Barre- Hazleton Market

Look at your latest ARB ratings and you'll see a most amazing switch in the great Northeastern Pennsylvania area. You'll see how overwhelmingly the lead has shifted to WGBI-TV.

WGBI-TV presents the highest rated show in the entire market.

WGBI-TV is first in total quarter hours of viewing 9 A.M. to sign off.

WGBI-TV is ahead of the second station during this same period by 43 quarter hours (while on the air) and leads all of the remaining stations *combined*.

WGBI-TV carries five out of the top 10 shows and also has the highest rated local newscast and late film theatre.

In any category WGBI-TV's leadership is impressive.

If you want to sell in Northeastern Pennsylvania, you had better be on

WGBI-TV

Dominating the Scranton-Wilkes-Barre-Hazleton market. And soon to be the *Highest Powered Station on the CBS Network* with 1 million watts.



Represented exclusively by BLAIR TV, Inc.

cause we feel the national advertiser with many outlets should not be entitled to the same rate as the local advertiser who only has a few outlets or even a single outlet. We also feel that the national advertiser is not entitled to the frequency discounts that are earned by the local advertiser.

Under the 50-50 basis the national advertiser could get twice as much advertising as he does when it is placed on the regular national rate. The local advertiser would also benefit by buying his advertising at one-half the local rate.

The portion of the cost paid for by the national client would be commissionable to the agency and the agency would be able to supply suitable copy and could recommend markets and availabilities. The stations would pay their reps on the same amount.

Everyone is happy in this set-up:

The local advertiser saves 50% on his normal local rate.

The national advertiser saves 50%.

The agency controls the account and earns his commission.

The rep gets his regular sales commission.

The radio station is happy to pay commissions to agency and sales commission to his rep.

The agency cannot lose even if one of his clients places all his advertising cooperatively, because every cent spent is commissionable.

The rep can afford to spend a lot of effort when he gets paid on this basis instead of losing his commission when he is by-passed.

Our local rate is only 25% less than our national rate, which doesn't net us our local rate after commissions.

KEITH S. FIELD
Manager
WARA, Attleboro, Mass.

TV SOAP OPERAS

Would you be good enough to get for me whatever information you may have available re: U.S. Television soap operas, their success, if any, and any rating reports which you may have available in your files.

GORDON ALLEN
Radio-Tv Director
Vickers & Benson Advertising
Toronto, Ontario

• SPONSOR carried a story on soap operas in the 7 April 1952 issue. Another article appears this issue page 38.

(Please turn to page 119)

you're right on cue!

No need to fluff your lines. There's only one CUE to follow when your stage is set in Akron. Why, they love us in our own home town (see our Hooper) . . . one CUE from us and they'll love you, too.

more MUSIC
more NEWS
more OFTEN

Wcue
Akron's only independent ... we're home folks
TIM ELLIOT, President

John E. Pearson Co., National Representatives
after February 10, 1955



THE BUFFALO EVENING NEWS STATION

CBS BASIC

WBEN-TV

CHANNEL 4

WBEN-TV LEADS THE WAY

1st on the air . . . 1st in know how . . . 1st in experience. WBEN-TV, Buffalo's favorite station, is also 1st in Niagara Falls, Olean, Jamestown, Lockport and other Western New York communities. WBEN-TV has high penetration in Toronto and Southern Ontario. Trained and experienced personnel of Buffalo's 1st station are equipped to interpret and handle your advertising needs. . . .

Get the WBEN-TV Story from HARRINGTON, RIGHTER & PARSONS, INC.

biggest

daytime
coverage

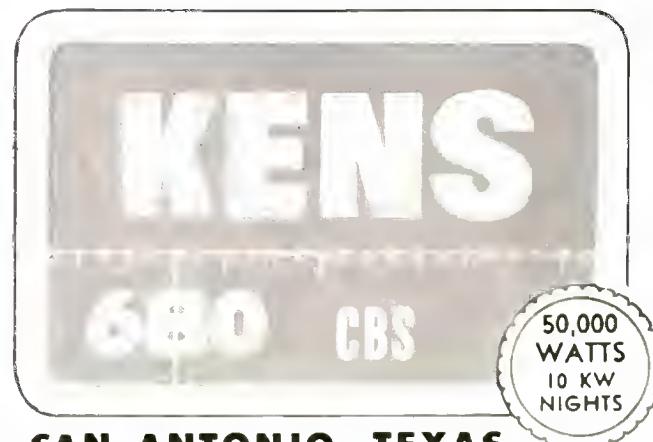
Just how much territory does the KENS 50,000 watt voice cover?

- ✓ 105 counties in the .5 Millivolt area of KENS
- ✓ 4,271,400 people within the KENS coverage
- ✓ 1,171,100 families earn their living within KENS' range
- ✓ \$5,845,696,000 is the annual buying power for the KENS audience

The powerful daytime voice of KENS 680 Kc. dominates the 109,737 square mile area lying between Houston . . . Waco . . . San Angelo . . . Del Rio and Brownsville. All that land . . . with all of its cities and all of its people with all of that money gives the KENS advertiser amazingly low cost per thousand, astonishingly low cost per sale. Free & Peters has full information.

in Texas

EXPRESS-NEWS STATION



Ask FREE & PETERS, Inc. for details

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
CBS-Columbia	Ted Bates, NY	CBS 91	Willy, alt Th 10:30-11:00 pm, 7 Apr; 52 wks
CBS-Columbia	Ted Bates, NY	CBS 60	Arthur Godfrey's Talent Scouts; alt M 8:30-9:00 pm; 27 June
Dixie Cup, Easton, Pa	Hicks & Greist, NY	ABC 57	Super Circus; see half-hr seg; Sun 5:30-6:00 pm; 10 Apr
Eastman Kodak, Rochester, NY	JWT, NY	NBC 78	Kodak Request Performance; W 8:00-8:30 pm; 13 Apr
General Foods, Instant Maxwell House Coffee Div	Benton & Bowles, NY	CBS 165	Ethel & Albert; M 9:30-10:00 pm; 20 June; summer replacement for December Bride
General Foods, Walter Baker Choc & Cocoa & Post Cereals	Benton & Bowles, NY	CBS	Pantomime Quiz; F 8:00-8:30 pm; 8 July; 8 wks; summer replacement for Mama
Hoover Co, North Canton, Ohio	Leo Burnett, Chi	CBS 55	The Morning Show With Jack Paar; partic M-F 7:00-9:00 am; 18 Apr; 1 wk
Liggett & Myers, NY, for L&M filter cigarettes	Cunningham & Walsh, NY	ABC 73	Mr. Citizen; W 8:30-9:00 pm; 20 Apr
Procter & Gamble, Cinn	Y&R, NY	CBS 70	My Favorite Husband; Sat 9:30-10:00 pm; 7 May; 8 wks
Procter & Gamble, Cinn	Y&R, NY	CBS 145	The Line-Up; alt F 10:00-10:30 pm; 1 Apr; 26 wks
Revlon Prods, NY	William Weintraub, NY	CBS 67	The \$64,000 Question; T 10:00-10:30 pm; 7 June; 88 wks
US Steel, NY	BBDO, NY	CBS	United States Steel Hour; alt W 10:00-11:00; 6 July



Frank A. Berend (3)



John P. Marsich (3)

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Home, NY	Biow-Beirn-Toigo, NY	CBS 119	Secret Storm; M-F 4:15-4:30 pm; 2 May; 52 wks
Amer Home, NY	Biow-Beirn-Toigo, NY	CBS 117	Love of Life; M-F 12:15-12:30 pm; 2 May; 52 wks
Carter Prods, NY	SSCB, NY	CBS 122	Meet Millie; alt T 9:00-9:30 pm; 22 Mar; 52 wks
General Foods, White Plains	Y&R, NY	CBS 60	The Inner Flame; M-F 1-1:15; 4 Apr; 52 wks
General Mills, Minneapolis	Tatham-Laird, Chi	NBC 66	Ding Dong School; M-F 10:00-10:30 am; 22 Apr; 52 wks
Gerber Foods, Fremont, Mich	D'Arcy, NY	NBC 66	Ding Dong School; M-F 10:00-10:30 am; 31 Mar; 26 wks
Pharmaceuticals, Newark	Edward Kletter Assoc, NY	CBS 96	Meet Millie; alt T 9:00-9:30 pm; 15 Mar; 52 wks



John F. Reeder (3)



Walter G. Smith (3)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Norman R. Anderson	John W. Shaw Adv, Chi, aect exec	Same, also vp
Myles E. Baker	Lennen & Newell, NY, serv dept hd	Same, also vp in chg of serv
Frank A. Berend	NBC, LA, asst to vp in chg western div	Warwick & Legler, LA, exec
David Bradshaw	Y&R, NY, dir of opers of r-tv dept	Same, mgr of r-tv dept
Donald W. Brown	KVTV, Sioux City, continuity dir	Allen & Reynolds, Omaha, r-tv copywriter
Kenneth F. Browning	Grant Adv, Chi, aect exec	Traey-Locke, New Orleans, vp & gen mgr
N. Elena Cadiz	Reed Adv, NY	Allan Assoc, NY, publ & pub rels dir
Ruth J. Cerrone	Lennen & Newell, NY, copy group hd	Same, also vp
Chester V. Cheek	Robert Monroe Prods, NY, natl sls mgr	Miehener & O'Connor, Harrisburg, sls mgr, motion pic div
Al Fiegel	KTVQ, Okla City, prom mgr	Erwin, Wasey, Okla City, r-tv dept
Edward F. Flynn	Lennen & Newell, NY, copy group hd	Same, also vp
Emile Frisard	Biow-Beirn-Toigo, NY, copy writer	Same copy group hd
Ben J. Gibson	Cary-Hill Adv, Des Moines, aect exec	Same, also vp
James Hausman	Lennen & Newell, NY, copy group hd	Same, also vp
John F. Henry	Geyer Adv, NY, aect exec	Same, also vp
Robert Hunter Higgins	Hicks & Greist, NY, aect exec	Biow-Beirn-Toigo, NY, aect exec
L. J. Hubbard	DCSS, NY, dir of res	Same, also vp
Fred Irwin	Aleoa, Pittsburgh	Geer, DuBois, NY, asst aect exec
Laurence J. Jaffe	McCann-Erickson, NY, aect res mgr	Erwin, Wasey, NY, dir of res
Charles D. Kasher	Charles Antell, Balt, pres	TAAC, NY, owner
Robert Kroll	BBDO, NY	Warwick & Legler, NY, tv copy supvr
Joseph A. LaCava	Cary-Hill Adv, Des Moines	Same, asst mgr
Thomas A. Lane	McCann-Erickson, NY, vp and dir	Lennen & Newell, NY, sr vp & mgmt acct supvr
Robert Laws	Own Avey, Hollywood	Hal Stebbins, LA, vp & aect supvr
John F. MaeKay	Anderson & Cairns, NY, creative dir	Same, also vp
John P. Marsich	Kudner, NY, hd r-tv timebuyer	Same, asst dir of media in chg of time buying
John F. W. McClure	McCann-Erickson, asst aect group supvr	Same, also vp
Frank McCullough	Y&R, NY	Morey, Humlin & Johnstone Adv, NY, dir of mktg
William W. Morgan	KIOA, Des Moines, sls stf	Roger Johnson Adv, Des Moines, gen mgr & aect exec
Ben Morris	Lever Bros, NY, prom spec	Grey Adv, NY, mktg & sls dev dir
William W. Mulvey	Maxon, NY, aect exec	Cunningham & Walsh, NY, aect exec
Paul E. Nelson	Gardner Adv, St Louis, regl aect exec	Same, farm r-tv mgr
E. Graham Nickerson	Compton Adv, NY, creative consultant	Same, vp & asst to pres
S. J. Niefeld	Henri, Hurst & McDonald, Chi, in chg of spec res projects	Same, res dir
Frank P. Noto	Assoe. Adv, Harrisburg, aect exec	Same, r-tv dir
Neal Nyland	R. L. Polk, Det, sr aect exec	Geyer Adv, Det, vp & aect exec
David Palmer	Morse International	Erwin, Wasey, NY, mdsg dir
Alfred L. Plant	Grey Adv, NY	Warwick & Legler, NY, aect exec
John F. Reeder	Benton & Bowles, NY, aect supvr	Same, also member, bd of dirs



William W. Mulvey (3)



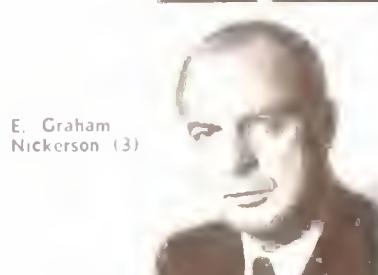
Thomas A. Lane (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Firms, New Offices, Changes of Address

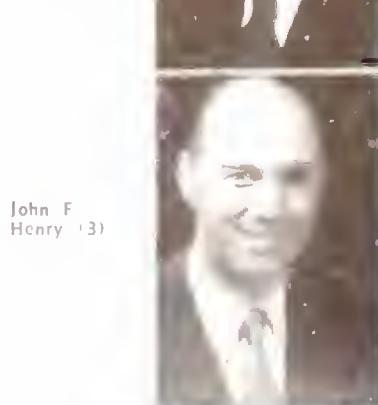
3. Advertising Agency Personnel Changes (cont'd)



T. E. Hicks



E. Graham Nickerson (3)



John F. Henry (3)

NAME

Elliott W. Reed
Sol Sackel
Robert Schiels
Justin M. Schuchat

Walter G. Smith
Frederick C. Stakel
Dick Stevens
Hugh Sutherland
Mal Thompson
Robert H. Thurmond
Maurice Umans
Robert E. Walsh
Joe S. Watkins
Al Weinthal
Thomas Pearse Wheelwright

FORMER AFFILIATION

Free & Peters, NY, acct exec
Bolta Products, dir of adv, mdsg, publ
Wm. Esty, NY
St. Louis Post Dispatch, copy suovr in chg of retail creative adv
Brow Co., NY, vp & dir of media planning
Alcoa, Pittsburgh, adv mgr
WCCO-TV, Minnpls, dir
JWT, LA
Transfilm, NY, prod supvr
JWT, LA, media dir
Paris & Peart, NY
Metropolitan Group
Zimmer-Keller-Calvert, Det
CFCF, Montreal, prom mgr
Chrysler Corp. Det, sls prom mgr, parts div

NEW AFFILIATION

Needham, Louis & Brorby, NY, acct exec
Sackel Adv, Boston, pres
Paris & Peart, NY, copy chief
Warner & Todd, St. Louis, creative stff

William Esty, NY, vp
BBDO, Boston, acct group supvr
Campbell-Mithun Adv, Minnpls, tv dept prodcr
Same, media supvr
BBDO, NY, tv prodcr
Same, Chi, assoc media dir
Same, creative dir
Paris & Peart, NY, acct exec
Bonsib Adv, Fort Wayne, Ind, creative and contact stff
Harold F. Stanfeld Ltd, Montreal, r-tv dept
Ruthrauff & Ryan, Det, mdsg group contact man

4. Sponsor Personnel Changes



NAME

Jack S. Beldon
Robert Champion
C. G. Coburn
Charles F. Dunn
Harold R. Fagerson
T. E. Hicks
Martin R. King
Albert J. Power
Jay M. Sharp
William H. Shriver
George W. Sutton
Donald E. West
James C. Zeder

FORMER AFFILIATION

General Electric, Bloomfield, NJ, air conditioning div, mktg mgr
Borg-Warner Corp, Chi, Norge Div, regl sls mgr
JWT, NY, sr publ rels acct supvr
Motor Prods Corp, North Chi, Deep Freeze Appliance Div
Borden's, Chi, Milk Div, vp in chg of sls
Julius Schmid, NY
General Electric, NY, publ rels manpower dev program
Remington Rand, NY, exec

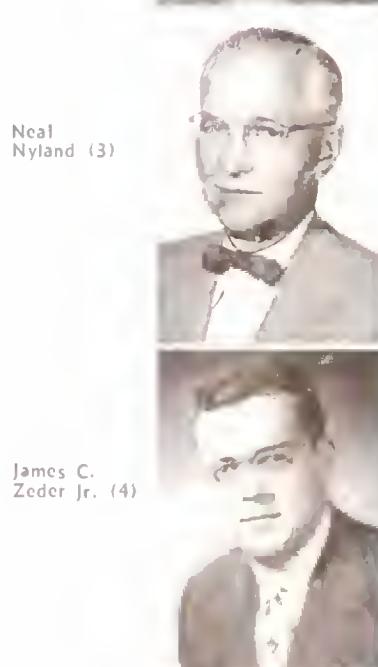
Van Sant, Dugdale, Balt, r-tv dept
Schenley Internatl, NY, asst adv mgr
Ogilvy, Benson & Mather, NY, in chg of mdsg
Chrysler Corp, Plymouth Div, Det, asst to adv dir

NEW AFFILIATION

Same Syracuse, mgr mktg for r-tv dept

Whirlpool Corp, St. Joseph, Mich, west central sls mg
Pan-Amer Coffee Bureau, NY, dir of publ rels
Autovac, Oakville, Conn, NJ sls rep
Same, Chi Central District, sls dir
Lever Bros, Pepsodent Div, NY, mktg vp
Same, Cleve, adv mgr for Lamp Div
Zotox Pharmacal, Stamford, vp & gen mgr
Alcoa, Pittsburgh, adv mgr
Amer Brewery, Balt, dir of adv
Same, adv mgr
Rockwood, Bklyn, vp in chg of mktg for consumer prod
Same, r-tv adv mgr

5. New Agency Appointments



Neal Nyland (3)



James C. Zeder Jr. (4)

SPONSOR

Alcoa, Pittsburgh
Buitoni Foods, S. Hackensack, NJ
Cinch Prods, LA
Crosley Appliances, Cinn
Robert Hall Clothes, NY, Div of United Merchants & Mfrs
Hudnut Sales, NY
Lee Ltd, Beverly Hills
Louis L. Libby, LIC, NY
Lucky Tiger Mfg, Kansas City
Miami High Life
Pacific Salmon Assoc, Seattle
Parker Pen, Janesville, Wis

Phila. Gas Works
Procter & Gamble, Cinn
Shirtcraft, NY
Trico Prods, Buffalo
Westinghouse Elec, Pittsburgh
Zotox Pharmacal, Stamford, Conn

PRODUCT (or service)

Aluminum screening
Macaroni products
Cake & other ready-mix prods
Home appliances
Ready-wear

DuBarry Beauty Preparations
Dri-Mist, deodorant
Frozen foods
Lucky Tiger Hair Tonic, Shampoo
Miller High Life Beer
Puget Sound & Alaska salmon
Parker 51-21, Jotter ball point pen, pencils, desk sets
Gas Works
Crest toothpaste containing fluoristan
Shirts & sportswear
Windshield wipers
Electrical appliances
Zotox, Triocin, Hydrotox

AGENCY

Ketchum, MacLeod & Grove, Pittsburgh
JWT, NY
Hixson & Jorgenson, LA
Earle Ludgin, Chi
Carl Ruff Assoc, NY

Al Paul Lefton, NY
Erwin, Wasey, La
Hilton & Riggio, NY
Erwin, Wasey, NY
Charles Anthony Gross Adv, Miami
Erwin, Wasey, LA
Tatham-Laird, Chi

W. S. Roberts, Phila
Benton & Bowles, NY
Friend-Reiss Adv, NY
JWT, NY
McCann-Erickson, NY
Erwin, Wasey, Toronto

6. Station Changes (reps, network affiliation, power increases)



David Bradshaw 31

KKNW Vancouver, sold by William Rea, pres of International Broadcasting Co, to Southam Co, Ltd, 21 March, subject to approval by Board of Governors, 15 April
KAKE, Wichita, appoints Joseph Hershey McGillvra natl rep
KBET-TV, Sacramento, Calif, became CBS affil 20 March, 1955
KCMO-TV, Kansas City, started broadcasting color test pattern 23 March
KERO-TV Bakersfield, Calif, appoints George P. Hollingsberry natl rep
KROY, Sacramento, appointed George P. Hollingsberry natl rep
KTHT, Houston, appointed Paul H. Raymer natl rep
KTVW, Seattle-Tacoma, appoints Adam Young natl rep
WBUF-TV, Buffalo, NY, uhf, bought by NBC, 11 March, subject to FCC approval
WDSU-TV, New Orleans, began broadcasting local programs in color from its new color studio, 22 March
WEBB, Dundalk, Md, begins broadcasting 2 April on 1360.

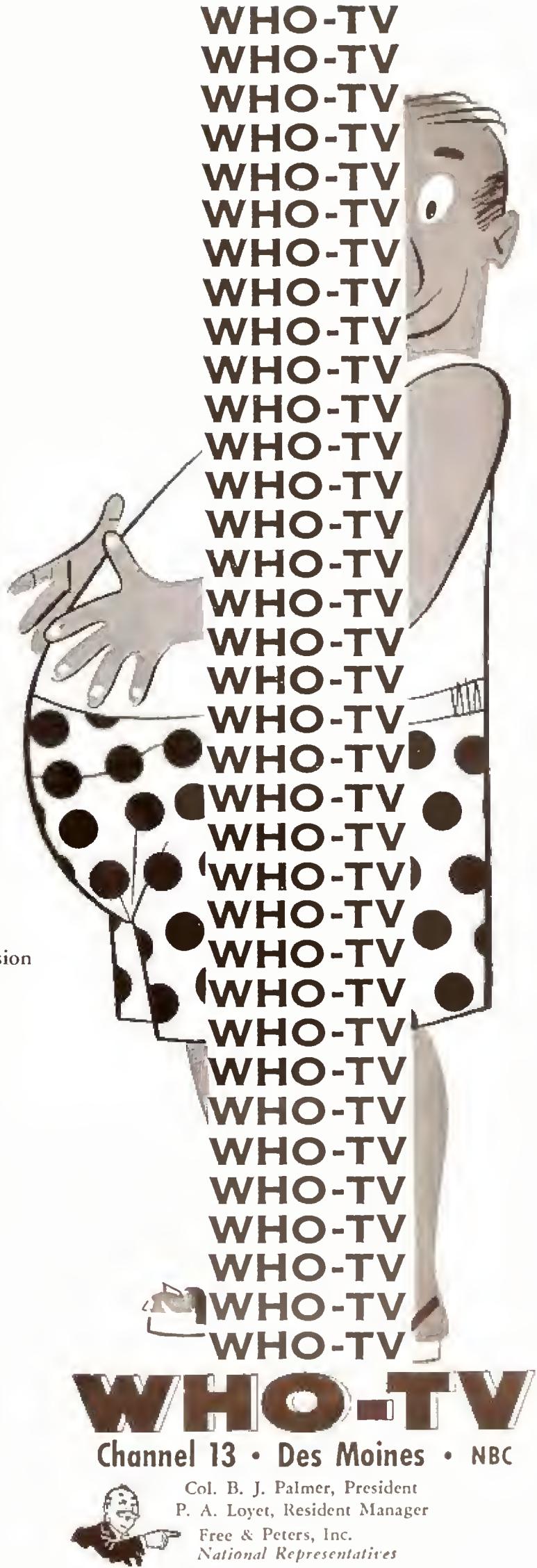
1,000 watts
WEMP, Milwaukee, began broadcasting on 1250 kilocycles 28 March (previously broadcast at 1340)
WLVA-TV, Lynchburg, Va, increased to 50 kw
WNDU-TV, Notre Dame, appoints Meeker TV natl reps
WOW, Omaha, will become CBS affil 19 June
WNOE, New Orleans, became independent 19 March (was MBS affil)
WTPS, New Orleans, became MBS affil 16 March, replacing WNOE
WTYV, Dothan, Ala, became CBS affil 30 March under Extended Market Plan
WTVT, Tampa, Fla, became CBS affil 1 April
WXIX, Milwaukee, started beaming 263,000 watts with addition of 51 ft to antenna, 13 March
WXYZ-TV, Det, boosts power: 316,000 video; 158,000 audio with addition of new 50,000 watt transmitter, 1 April

Getting bigger and BIGGER!

BACK in March, 1954, when the Iowa Radio-Television Audience Survey was taken, 56.9% of all homes in this State had television sets — one-fourth of which had been purchased less than six months previously.

Today, we estimate that WHO-TV has coverage of a minimum of 302,000 sets in Central Iowa — owned by 566,300 city people, 545,100 rural people.

WHO-TV's Audience is getting bigger and bigger. Free & Peters have latest facts.



WHO-TV
Channel 13 • Des Moines • NBC



Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives

WEMP

MILWAUKEE

Now!

MILWAUKEE'S
MOST POWERFUL
INDEPENDENT

5000
WATTS on
1250

MILWAUKEE'S
BEST BUY

Second Highest Ratings*
mornings and afternoons
in 7 station market

LOWEST COST
PER THOUSAND

Pulse—Jan.-Feb. 1955

WEMP WEMP-FM
MILWAUKEE
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.
24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Jesse Shwayder

President
Shwayder Bros., Denver

"The Golden Rule has more power than the atom bomb," says Jesse Shwayder, president of Shwayder Bros. And he's got good reasons for his belief: Some 44 years ago he got together \$3,500, borrowed the name Samson from the Bible for his trade mark, took the Golden Rule for his policy and began building what has become the country's largest luggage manufacturer.

This year Shwayder Bros. will spend about \$1.5 million in advertising, more than half of it in tv. Grey Advertising is Shwayder's agency. During the past year, the firm sponsored Ziv Tv's *Mr. District Attorney* in 33 major markets on an alternate-week basis, and at an estimated \$900,000 cost.

In the earliest days, the Samsonite trade mark showed the five Shwayder brothers standing on a piece of luggage to demonstrate its strength. Tv has put glamor into that concept: commercials on *Mr. District Attorney* show three pretty United Airline hostesses perched on a piece of the firm's new Ultralite Samsonite luggage.

Shwayder sums up the reasons for his company's success this way: "We bring our product to the attention of the people with as broad an advertising campaign as we can afford and we follow throughout our organization the principle of the Golden Rule—'Do Unto Others As You Would Have Others Do Unto You.'"

This inscription, incidentally, is on a golden band around a marble which Shwayder always carries with him. Here's a story he tells:

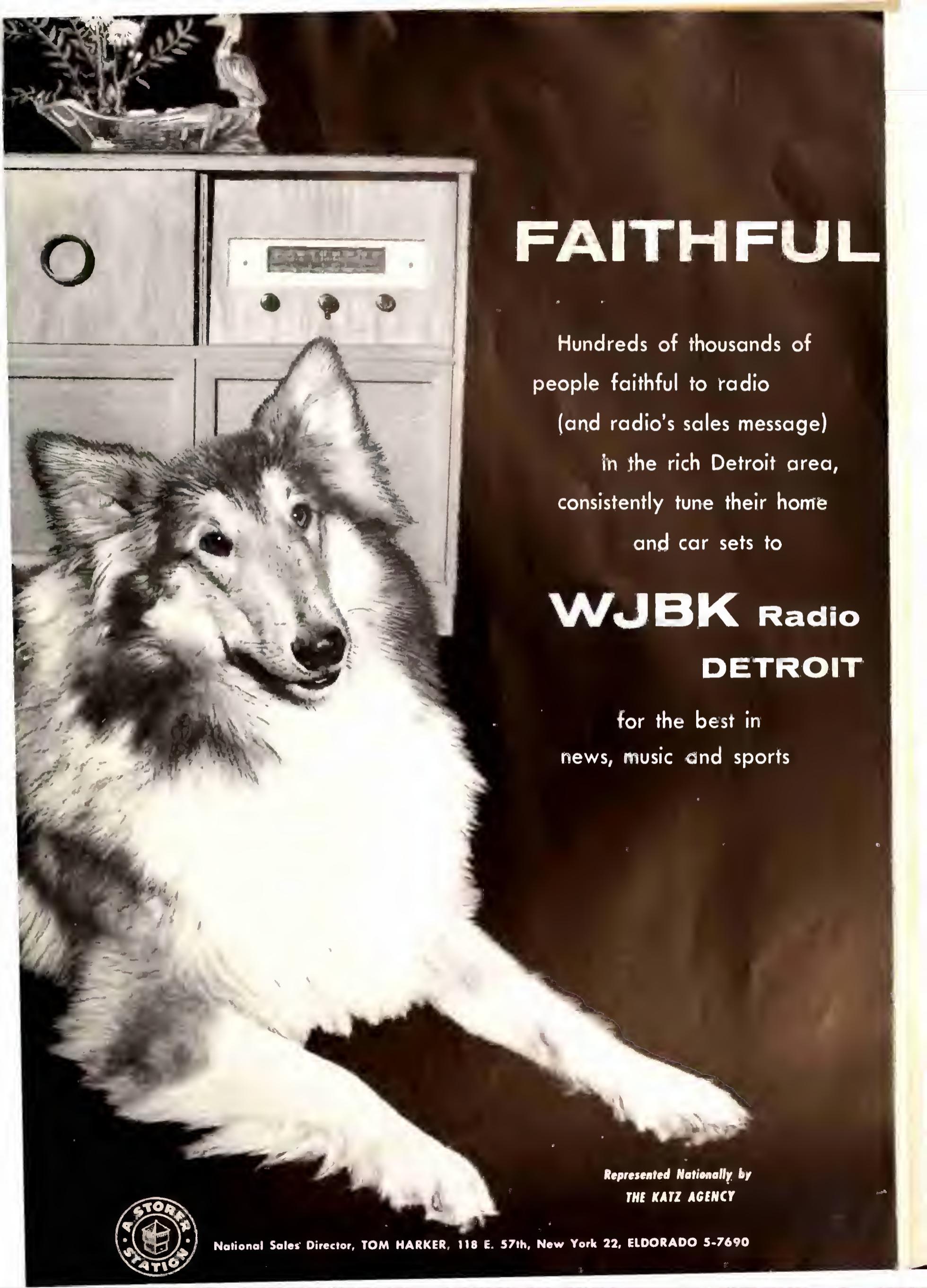
"Some time ago, a multi-million dollar chain asked us if we would sell them an extra-large volume at a special cut price. As we met around a conference table to analyze the facts, I reached in my pocket, pulled out the marble, and rolled it across the table.

"How does this proposition affect our basic policy?" I asked.

"The lettering on the marble was the most powerful voice in the room. We wrote a letter to the multi-million dollar organization explaining we could not make special price arrangements."

Today, the company which started in a little Denver store employs more than 4,000 people. Expected volume for 1955 is \$60 million, and the company sells more than 25% of all U. S. luggage. Jesse Shwayder believes the Golden Rule can do for others what it has done for him and wherever he goes, he distributes marbles with the Golden Rule inscription.

★ ★ ★



FAITHFUL

Hundreds of thousands of
people faithful to radio
(and radio's sales message)
in the rich Detroit area,
consistently tune their home
and car sets to

WJBK Radio
DETROIT

for the best in
news, music and sports

Represented Nationally by
THE KATZ AGENCY



National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690



we feel like we swallowed the canary

44.8*

**GUY
LOMBARDO**
AND HIS ROYAL CANADIANS

First rating in Pittsburgh (nation's 7th biggest consumer market)—a lyrical 44.8, knocking off 2nd highest rating there... for Iron City Beer. In New York, 13.8 first rating** wins 4th highest spot among all non-network ½-hour film shows. 39 sparkling films.

*ARB, Jan. 1955 — Pittsburgh

** ARB, Feb. 1955 — New York

29.1*

LOUIS HAYWARD

**THE
LONE
WOLF**

The 2nd highest rating of any non-network ½-hour film show in Milwaukee (nation's 14th biggest consumer market)... where it's heating up sales for Wisco Gas. 39 thriller-dillers with thrilling ratings in market after market.

* ARB, Jan. 1955 — Milwaukee

**WIRE, PHONE OR WRITE YOUR
NEAREST MCA-TV OFFICE TODAY
FOR AUDITION PRINTS.**

BEVERLY HILLS: 9416 Santa Monica Blvd.
Crestview 6-2001

ATLANTA
BOSTON
BUFFALO
CHICAGO
CINCINNATI
CLEVELAND
DALLAS
DETROIT
HOUSTON
KANSAS CITY MO
TORONTO • LONDON • PARIS

MINNEAPOLIS
NEW ORLEANS
NEW YORK
PHILADELPHIA
PITTSBURGH
ROANOKE
ST. LOUIS
SALT LAKE CITY
SAN FRANCISCO
SEATTLE



LOOK AT THESE TOP RATINGS FOR MCA-TV SHOWS!

And we've got a store more just like these—syndicated film hits that are sharing No. 1 ratings wherever played. For top ratings, big-time stars, solid merchandising support, you can't beat MCA-TV shows...because they're beowing everything in sight!

24.5*

ROCKY JONES

SPACE RANGER



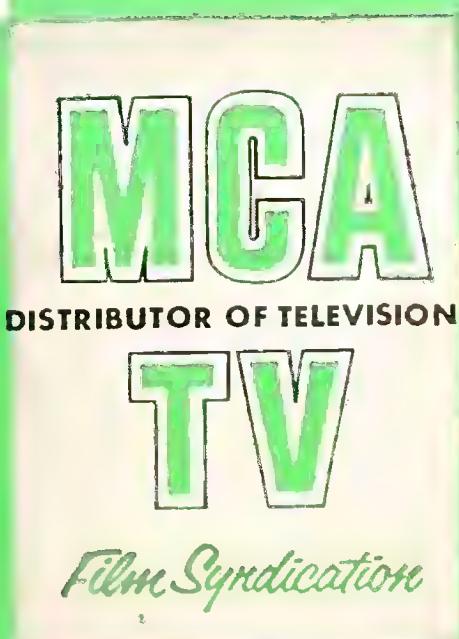
Among the highest-rated kid shows in St. Louis (nation's 8th biggest market). "One of the greatest merchandising shows on TV," says a sponsor, Dr. Pepper Co. 39 fascinating science-fiction films getting top ratings everywhere.

* ARB, Jan. 1955 — St. Louis

THERE'S AN MCA-TV SHOW FOR EVERY PRODUCT, EVERY MARKET, EVERY BUDGET . . .

ABBOTT AND COSTELLO
BIFF BAKER U.S.A.
CITY DETECTIVE
CURTAIN CALL
FAMOUS PLAYHOUSE
FOLLOW THAT MAN
HEART OF THE CITY
HOLLYWOOD OFF-BEAT
I'M THE LAW
MAN BEHIND THE BADGE

MAYOR OF THE TOWN
PLAYHOUSE 15
PRIDE OF THE FAMILY
ROYAL PLAYHOUSE
AND COUNTERPOINT
SOLDIERS OF FORTUNE
TELESPORTS DIGEST
TOUCHDOWN
WATERFRONT
WHERE WERE YOU?





'n they're all doing it! Borden's with "Life of Riley", Olympia Beer and White King Soap with "Science Fiction Theatre", Langendorf Bread with "Western Marshall", Burgermeister with the "Eddie Cantor Show" these national spot programs *plus* seventeen national announcement schedules—all brand new within the last thirty days!

The networks (all four of 'em) are here too. Within that same thirty day period, sponsors of "Dragnet", "Lux Video Theatre", "George Gobel", "I've Got A Secret", "Bob Cummings Show", "Life With Father", and "It's A Great Life" have come to our party anxious for some of those refreshments served up by Cal Sales in the form of 303 million dollars in *spendable income*. It's all gravy, too, because 55% of the 98,600 TV homes in Cal Sales' coverage area can receive *only* KSBW TV.

Y'ALL COME! Get in the swing and make your cash registers sing with Channel 8!

ASK HOLLINGBERY



CBS, NBC, ABC, DuMONT

SPONSOR BACKSTAGE



By Joe Csida

Today's tv star should sell

The door behind me in the RCA Victor recording control room opened and Perry Como walked in. His greeting was as warm as ever. It wasn't until he had half removed his bright red coat that his eyes fell upon the pack of Old Golds on the table at my elbow. He slipped back into the coat, picked up my pack of Old Golds, hurled it across the room, reached into his pocket and placed a pack of Chesterfields on the table. Then he removed his coat.

All this, of course, was done in a completely good humored fashion, and I relate this small episode from the days when I was RCA Victor's director of artists and repertoire only to set the scene for a few remarks on a subject which sponsors, their agencies and the performers who work for them have kicked around for some time. The subject: How much selling should a performer do for his sponsor?

I can put my own opinion on the record quickly and briefly. Plenty! In one fashion or another I have worked with entertainers, nondescript and highly talented, big names and no-names, from tent shows to tv for a little better than 20 years. I still work with them, and I have found and continue to find — even today many artists have a completely cockeyed attitude concerning their function in tv, and radio for that matter.

The Como incident demonstrates, I think, the perfect basic attitude. The relationship between Como and Liggett & Myers and Cunningham & Walsh is without doubt one of the most successful, long term sponsor-agency-artist relationships in the industry. And I am quite convinced that a good measure of the success of this combination lies in Mr. Como's basic attitude. He is not only willing to tell his viewers and listeners that he likes Chesterfield cigarettes and smokes them himself. He actually does like Chesterfields and smokes them. I believe Perry's soft sell recommendation to his viewers that they smoke the cigarette is largely responsible for the success of the show as a commercial vehicle.

I have sat in on several sessions where an agency and/or a sponsor man was broaching the subject of doing a commercial pitch to a star or semi-star performer. The delicacy with which most of such advertising and business men approach the subject when tossing it at a performer always amused me.

"Now, look, Hamlet," it generally goes. "We don't really want you to read the commercials, but—er, ah, that is, er—

(Please turn to page 66)

AROUND FARGO,

IT'S WDAY-TV

BY A COUNTRY MILE!



HOOPER TELEVISION AUDIENCE INDEX
Fargo, N. D. - Moorhead, Minn. — Nov., 1954

	TV-SETS-In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*

I*Adjusted to compensate for fact stations
were not telecasting all hours

FARGO-MOORHEAD Hoopers prove that WDAY-TV outruns all television competition, by a comfortable country mile. *Day and night, WDAY-TV gets 5 to 6 times as many Metropolitan Fargo viewers as the next station!*

Look at the TV sets-in-use—65% at night!

With the next nearest stations 50, 185 and 200 miles away, you can be sure WDAY-TV is amazingly popular *throughout* the heavily-saturated Red River Valley. Let Free & Peters give you the whole story — it's *really something!*

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



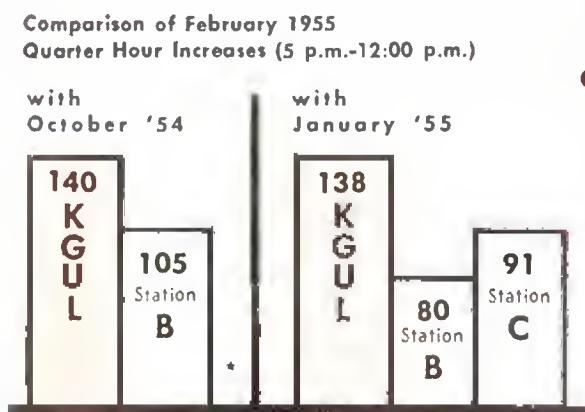
FREE & PETERS, INC., Exclusive National Representatives

Speaking of Share!

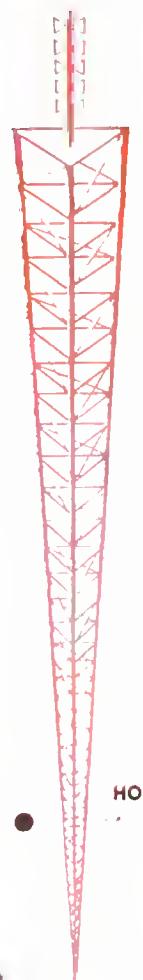
WE'RE PROUD OF OUR SHARE* IN THE TEXAS GULF COAST

and too — we're
proud that
KGUL-TV's
audience grows
and grows

The Houston-Galveston Area
A. R. B. for February 1955
also shows that KGUL-TV is
consistently increasing its au-
dience for more programs
than either of the other two
stations in the area.



* KGUL-TV and only one other
station on the air
in October



**for example*
BETWEEN
6 AND 6:30 P.M.
KGUL-TV HAS 64.4%
OF THE AUDIENCE
MONDAY THRU SATURDAY

(A.R.B. February 1955
For Houston-Galveston Area)



Best Buy in Texas

kgul-TV
GULF TELEVISION COMPANY
FOR THE GULF COAST AREA
REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES
CHANNEL 11
GALVESTON





If a sponsor could sit down at one table with a panel of top U. S. timebuyers, article tells what he'd hear

SPONSOR's panel of top buyers was selected through a poll of tv and radio station reps. Readers are invited to suggest other buyers whose views should be sought for future articles. For advice from timebuyers to sponsors see article and box next page

TOP TIMEBUYERS:

How they think sponsors could make better use of air media—and the timebuyer's skills

Advertisers are making better use of the timebuyer's skills than at any other stage in broadcast history. Yet timebuyers still feel advertisers can do more to use their knowledge productively.

These two conclusions emerge from a series of intensive interviews with timebuyers who are among the most experienced and active in the nation. Also revealed is a widespread feeling on the part of top buyers that today the timebuyer has more and more emerged at many agencies as an executive.

Before choosing top timebuyers for inclusion in this study, SPONSOR went to radio and tv station representatives who have wide acquaintance among buyers, asking: "Who are the top buyers in terms of billings handled and experience?" The list compiled from representatives formed the basis for selection of the buyers whose collective thinking is summarized here. While many other names could be added to the list, representatives surveyed felt that these buyers could give well-balanced expression of the best in agency thinking on time buying.

The panel includes, alphabetically: Paul Benson, Benton & Bowles; Jerome Feniger, Cunningham & Walsh; Thaddeus Kelly, McCann-Erickson; Bill Kennedy, Ted Bates; Phil Kenney, Kenyon & Eckhardt; Mary Elizabeth Loeber, Brisacher, Wheeler & Staff, San Francisco; John Marsich, Kudner; Martin Murphy, Young & Rubicam; Louis J.

TOP TIMEBUYERS

are pictures of 13 members of ASO's timebuyer panel. Included in the panel, but not pictured are: Jerome C. & B.; Martin Murphy, Y&R; I. Vanderploeg, Arthur Meyerhoff & Co.; Charles Wilds, N. W. Ayer; Anne Wright, J. Walter Thompson

Paul Benson, B&B

"We ask for availabilities from all radio and tv stations in a market to insure getting best buy."



Thaddeus Kelly, McCann-Erickson

At the actual buying level, this agency still believes in specialists in print, air, outdoor."



Bill Kennedy, Bates

There's no set formula for covering a market, but "the shorter the campaign, the more intensive."



Phil Kenney, K&E

"We ask to get full responsibility in buying, without clearing each spot with clients."



Mary Elizabeth Loeber, Brisacher, Wheeler

"Ratings are used only as an indication of the relative standing of stations in a market."



John Marsich, Kudner

"There's no best station and no best time." He relates time buying to products, problems



Nelson, Geoffrey Wade Advertising, Chicago; Fred Norman, Grant Advertising, Chicago; Arthur Pardoll, Foote, Cone & Belding, New York; George Polk, BBDO; Helen Stenson, Foote, Cone & Belding, San Francisco; Evelyn Vanderploeg, Arthur Meyerhoff & Co., Chicago; Charles Wilds, N. W. Ayer; Aubrey Williams, Fitzgerald Advertising, New Orleans; Anne Wright, J. Walter Thompson; Robert Wulshorst, Dancer-Fitzgerald-Sample.

SPONSOR asked these buyers what guidance they would wish to see passed on to the nation's air advertisers. Here, point by point, is their thinking:

1. Visit stations on your trips to local distributors and salesmen, and see media representatives whenever you get a chance to.

"Clients should know the mechanics of media," says Dancer-Fitzgerald-Sample's Robert Wulshorst. "The more informed they are about the competitive picture in radio and tv, the more flexible is their thinking about the air media."

"In the case of big clients, the media reps frequently make contact with the advertisers directly," says K&E's Phil Kenney. "Generally, this is fine with the agency, because the reps can presell the client on certain concepts and uses of media. The only time it does more harm than good is when the rep's idea is in conflict with current

campaign plans."

All the buyers interviewed agreed that they find it easiest to work with a client who is well versed in the technical aspects of radio and television, knows stations, program trends. "In that way, we don't have to sell them the medium before selling them on a campaign," said one buyer.

"Our agency used to have a rough time with the chairman of the board of a company, because he insisted on personally approving every single announcement buy," another buyer told SPONSOR. "One day I sort of took my life in my hands, and started talking to him about time buying, how one evaluates a station, what ratings and research services are available and how the buyer uses them. In other words, I gave him a short course in time buying. When I got through, (and it took six hours) he put his arm around my shoulders, and said, 'My boy, you just put me through college.' And from that day on he was a doll to work with."

2. Don't hop on the bandwagon of popular time periods. Often you buy expensively, when you buy a fad, so don't go on an "early-morning only" or "Class A tv" jag without shopping around.

"Occasionally, clients are blinded by certain time periods," says N. W. Ay-

Timebuyers' tips to advertisers

on getting most out of radio-tv

1. LEARN AIR MEDIA AT FIRST HAND. Visit stations on your sales trips, talk to reps, keep up on programming trends. The more you know about the mechanics of radio-tv, the more efficient you will be in guiding your buyers.

2. DON'T HOP ON "POPULAR TIME" BANDWAGON. Big audience doesn't necessarily mean right audience for you. You may be better off with a lesser-rated time, than being wedged among five other advertisers in the high-rated slot.

3. DON'T BUY BY FORMULA. There's no single yardstick for judging stations in every market. You hamper a buyer if you don't let him evaluate stations by their place in the market, character of management, general programming pull.

er's Chuck Wilds. "But if so, it's the agency's fault, because it's up to the agency to pre-sell them and convince them of the wisest buys."

"Sometimes I actually stay away from high-rated spots because I'm more interested in memorability," says Foote, Cone & Belding's Art Pardoll. "The top-rated times are as popular as Southern belles. Buy them, and you may get wedged in between three or four other advertisers."

"Available rating services still do not furnish the ultimate in reporting program popularity—they are just indicators," says Fred Norman of Grant Advertising, Chicago. "Whom do you want to reach is paramount. Therefore it follows that time purchases are dependent upon the audience desired."

"In radio today you're dealing with more specialized audience segments," says J. Walter Thompson's Anne Wright. "For example, if you buy early-morning radio, you're getting an audience loyal to the early-morning personalities—you have a 'fan audience.' Therefore, in order to reach a broader listenership, it is sometimes advisable to consider splitting the schedule to take advantage of the loyalty to different personalities."

"It used to be possible to get 30% of the audience with one evening program announcement. To reach the same share of audience today, you may

have to buy as many as six announcements."

3. Don't impose formulas upon your timebuyers. There's no formula for covering one particular market, and there certainly isn't for the entire country. Sliderule yardsticks tend to be restrictive upon creative thinking, stifle the best use of the buyer's judgment and knowledge of a specific market.

"There's really no best station and no best time," says Kudner's John Marsich. "Some stations have higher circulation, but that's offset by higher rates. Furthermore, there are other factors to consider besides cost-per-1,000 and circulation. Type of audience, programming appeal and the place of the station in the market may be undefinable mathematically, but they do affect sales."

"You might get a high rating on one station," says BBDO's George Polk, "but how effective your announcement would be crammed in with lots of others is the question. A buyer gets to know the caliber and character of station management and therefore makes a more valid decision. In radio, of course, there's more local programming, therefore the medium requires more knowledge of local situations—market, station personnel, etc. A tv buy is

(Please turn to page 114)



Louis Nelson, Wade

"New tv availabilities should be offered to current advertisers, not new clients."



Fred Norman, Grant

"See every station rep who visits. The best ideas stem from station men and rep visits."



Art Pardoll, FC&B

"I look for memorability, not ratings. Popular time slots get too crowded."



George Polk, BBDO

The better buyers know a market, says he, the better they can evaluate a station's status there.



Helen Stenson, FC&B

"Meeting station managers at conventions makes for better station agency relations."



Aubrey Williams, Fitzgerald

"No man can know enough about all media to buy intelligently. Specialization leads to new ideas."



Bob Wulffhorst, D-F-S

"A good working relationship with reps and station men can uncover hard to get time slots," says he.

DON'T FAVOR ANY ONE MEDIUM. Before every campaign, consider all media, think in terms of various combinations—media—radio and tv, spot and network—to make sure you're not overlooking any way to stretch ad dollars.

MAKE FILM COMMERCIALS IN THREE LENGTHS. Good tv availabilities often have to be snapped up quickly. Your buyer can do just that, if he's not bound to a certain time length by the film commercials you've provided for him.

EXPLORE LOCAL TV PROGRAMS. SYNDICATED LMS. You may get added sales impact by being identified with a show rather than buying announcements only—and at comparable cost. Consider combining programs and announcements.

CONSIDER ALL STATIONS IN A MARKET. There's no "best station" in a market, be it by power or network affiliation. Any station may be best for your campaign if it has schedules delivering the right audience for you.

Johnson & Johnson: big-time tv on a \$600,000 budget

**Magazine plan brings nighttime network
within means of BAND-AID advertiser**

J&J dramatizes sticking power of BAND-AID Plastic Strips with Super Stick by holding egg with bandage in boiling water. Six out of every 10 consumer letters received by firm mention demonstration. How long can a commercial remain effective? This one's been going strong 18 months.

If the Johnson & Johnson Co. analysis is correct, just about every tv home in the United States has seen the boiled egg BAND-AID Plastic Strips commercial illustrated below at least once.

It is a year and a half since the plastic strip first lifted the egg and dipped it into the water on *Your Show of Shows*. This season it has been repeating the performance twice a month on the *Imogene Coca Show*, carried over 95 NBC TV stations.

The commercial is virtually the entire tv campaign for BAND-AID Plastic Strips with Super-Stick. Even the program is a secondary consideration.

Johnson & Johnson's tv experience is noteworthy as evidence of the trend toward growing acceptance of the "magazine concept" in television:

In addition, the egg commercial is significant because:

- It illustrates how big-time television is possible on a relatively low tv budget - \$600,000 is SPONSOR's estimate;
- It reflects a shift from reliance on individual show ratings to considera-



tion of the cumulative, unduplicated audience;

- It strengthens the views of those who hold that program-commercial integration is not important;
- It proves tv's unique power to convince.

The egg commercial is one of the medium's outstanding demonstration pitches. Six out of 10 consumer letters received at the multiple-plant J&J headquarters in New Brunswick, N. J., make specific reference to it. Drug stores report endlessly how customers ask "for the plastic strip that picks up the egg."

That it is one of the most *convincing* commercials around is the firm belief of Johnson & Johnson Educational Director, Monroe D. Schackner. R. J. Shaw, Product Director of BAND-AID Plastic Strips, states that sales showed a sharp rise after the egg demonstration started its tv career. It is a stopper, too, in its print form, the agency—Y&R—reports. But Shaw, along with others at Johnson & Johnson, feels that qualitatively, the impact of the tv version is of far greater consequence.

In part, the rapidly rising sales curve reflects a similarly steep rise in total surgical dressing sales, about 46% in the past three years. By its own estimate, Johnson & Johnson does approximately 75% of the total business.

Magazine concept: At Young & Rubicam, whose air billings are the largest in the United States, Johnson & Johnson does not rate as a big tv dollar account. But it is of great importance as a symbol of the changes that are coming about in tv. An evaluation of television as a changing advertising medium seems to have taken place in the top echelon of Y&R. The slotting of the egg commercial in the *Imogene Coca Show* illustrates the new thinking. It is explained as follows by Rodney Erickson, v.p. in charge of account planning for television:

1. The rising cost of television made single-brand sponsorship of a half-hour show impractical for Johnson & Johnson. Actually, only about 15% of all nighttime shows are single-brand shows, he finds. Erickson estimates that it takes between three and four million dollars to run a 52-week schedule. Even the top cigarette and soap spenders are finding the going too

(Please turn to page 72)



J&J's E. G. Gerbic, V.P.
Dir. of Adv. & Merch.



J&J's Monroe D. Schackner
Educational Director



J&J's Robert J. Shaw
Product Director



Y&R's Milford Baker, V.P.
Account Supervisor



Y&R's Clifford Smith
Account Executive



Y&R's John Swayze, Supervisor TV Commercials

This is ad team which has guided destiny of the new J&J plastic bandage, which now does 75% of total dressings business

Why J&J bought "Imogene Coca" show

1. **Rising tv costs** make single-brand sponsorship impractical. Even top soap, cigarette spenders find going rich. Y&R agency says only 15% of all nighttime shows are single-brand programs

2. **Nielsen figures show** that program averaging 25 will reach 90% of all tv homes in six month period, due to audience turnover. Top ratings are thus not essential for a broad coverage

3. **J&J had been a sponsor** of *Your Show of Shows*. With its demise, the *Imogene Coca Show* offered only possibility of buying one-minute participations in prime NBC or CBS night programs

4. **Real choice** was between Coca program and addition to print campaign. Presence of tested commercial, regarded as one of most powerful around, was a factor in final media choice



Traditionally inactive in advertising (photo shows first store), Woolworth has increased ad effort recently, will spend largest slice in radio

Why Woolworth bought net radio

Firm gets full network coverage via lavish one-hour musical program for 52 weeks in one of biggest recent net radio buys. Cost: \$832,000

"Through radio it is possible to reach more people more frequently and more economically than through any other medium."

This forthright declaration by its agency account executive neatly sums up the reasons for the F. W. Woolworth Company's decision to launch the most ambitious radio show of recent years on a full network come 5 June.

The show is a musical extravaganza, *The Woolworth Hour*, featuring Percy Faith and a 45-piece orchestra, screen star MacDonald Carey as host and guest stars from the musical world. It will be carried on the full 206-station CBS Radio network Sunday afternoons. Time-and-talent cost per program is \$16,000. Net budget for the 52-week period is \$832,000.

A Woolworth executive told sponsor: "This is the most important step we have taken in our advertising. It provides us with all-important continuity in all seasons, all periods of the year. Furthermore, the number of people we expect to reach through the radio show is far greater than what we can get for the same money in print."

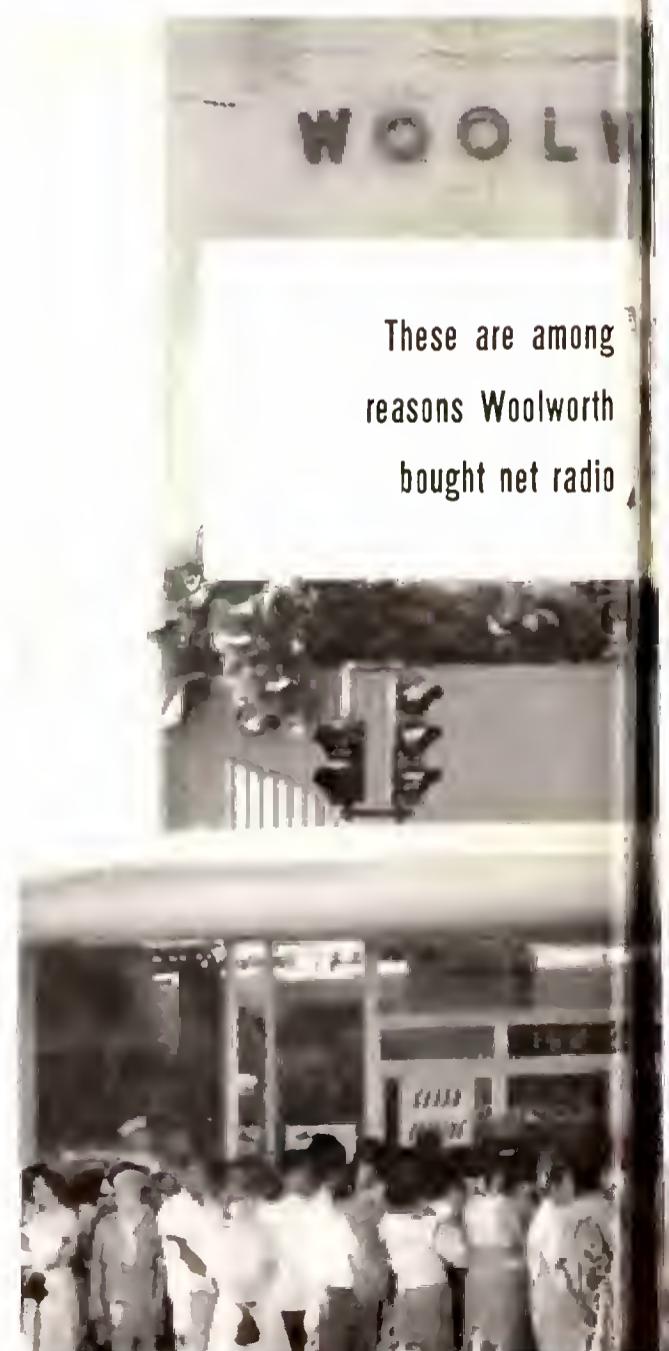
How important the step is for the firm can be seen from an ad budget

comparison. Last year, PIB showed the company spending \$531,468 in consumer magazines (a large amount in addition goes for Woolworth's own in-store publications). This year's magazine budget is expected to be about the same, considerably less than the radio expenditure.

Competition for the Woolworth billings plum was keen among the networks. Excitement in network corridors was reminiscent of pre-TV days. More than landing an account was involved. The advent of *The Woolworth Hour* is significant because:

- In this day of participations and growing use of five-minute segments, a big company is riding with a big-time hour radio show.
- The choice of network radio was based upon a comparative analysis of media ability to combine great coverage, glamor, prestige and low cost.
- Advertiser and agency take a *positive* approach to network radio as a foremost ad medium, look upon it not as a declining, but a growing medium.
- Woolworth appears to be among the first large *network* advertisers to base much of its thinking on the newer concepts of the out-of-home and out-of-living room audience.

These are among
reasons Woolworth
bought net radio



- The program is deliberately designed to answer what many today feel are the program requirements for easy listening to radio.
- Woolworth intends to concentrate on straight product sell, as well as institutional advertising.
- Cooperative advertising, so long a feature of the local and regional scene, now goes national, since Woolworth suppliers will share the cost.
- Woolworth is completely new to network radio. The sale represents progress in creation of new accounts which all the networks have been working toward.

The Woolworth venture is a sign of a current reevaluation of network radio now stirring in some ad circles. CBS reports renewed interest among agencies, which are beginning to take seriously the coverage data showing the great audience represented in cars, parks, beaches, and so forth, as well as the newer listening habits at home.

The Woolworth Hour is partly a recognition of the out-of-home audience. A recently issued Nielsen study



Show announcement brings smiles to (l. to r.) CBS Radio president Adrian Murphy, conductor Percy Faith, Woolworth ad mgr. E. C. Burman, p.r. head Rae McLaren, star MacDonald Carey

shows an audience of over 3,000,000 car listeners during the 1:00-2:00 p.m. period in February; it is expected to increase greatly in the warmer months. According to the company the new audience figures were a major factor in its decision to buy network radio.

At the Lynn Baker agency, which handles the Woolworth account, a spokesman voiced the conviction that "radio will come back stronger than

ever." An important reason for this, the agency says, is the fact that "radio has been forced to get into line economically."

Coverage: Network radio gives Woolworth just about 100% coverage of its 2,021 stores. Last January each network received a request for a county map showing the store-cities and

(Please turn to page 78)



TH'S

VERAGE

Worth network of stores requires al coverage, ob- most efficient network radio.

2—PENETRATION

Gigantic size of medium makes it unique in firm's eyes. Over 98% of all American homes contain radio.

3—OUT-OF-HOME

Millions of car radios and portables represent huge audience potential, which is expected to increase.

4—COST

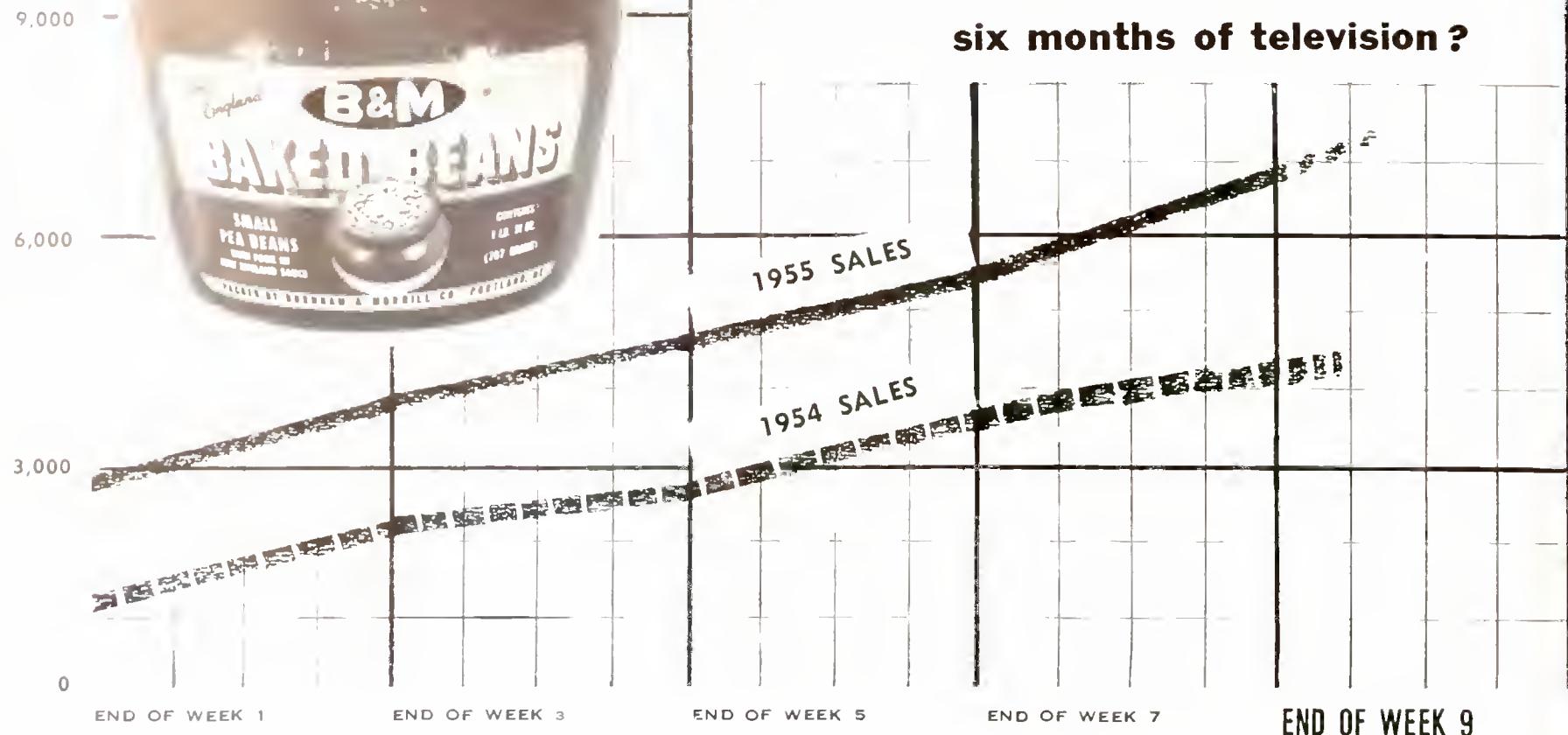
For time and talent Woolworth's paying \$16,000 per show, less than a black-and-white page in "Life."

5—EXCITEMENT

Big show, guest stars help build enthusiasm of store managers; local support's vital to success of ad effort.



Where will sales be after
six months of television?



Blow-by-blow story of a tv test

Sales for second half of March rose dramatically, topping last year's by 66%. Chart (above) traces week-by-week sales during tv campaign

For the first time in television and trade paper history, SPONSOR is able to report results of a tv test campaign as they happen. SPONSOR recently revealed that Burnham & Morrill Co. had launched a campaign using tv only in a market where it had never advertised before and where sales of its oven-baked beans and brown bread were low. Objective: to see if tv alone could boost sales.

TEST IN A NUT-SHELL

PRODUCTS: B&M beans and brown bread
AGENCY: BBDO, Boston
MARKET: 100-mile zone around Green Bay, Wis.
MEDIA USED: television only
PAST ADVERTISING: almost none in area
SUCCESS YARDSTICK: sales, increased distribution
BUDGET: \$12,500
DURATION: six months
SCHEDULE: 6-9 in annets wkly, most in afternoon

This is SPONSOR's second major series on media. The first was SPONSOR's two-year All-Media Evaluation Study (recently published in book form). The All-Media Study explored the role of each major advertising medium, urged advertisers to test media. The present B&M campaign is one case of an advertiser turning to a media test in the effort to solve a marketing problem.

Burnham & Morrill sales in the Green Bay, Wis., test area are showing dramatic acceleration after nine weeks of television. Sales for the most recent period reported to SPONSOR, the second half of March, shot up over 66% compared with the same period last year. The sales increase for the first half of March was 28%.

In the phrase of Ad Manager W. G. Northgraves, the B&M sales climb can now be judged as the "well seeded" result of the television campaign rather than a momentary flurry.

Total sales for the nine weeks of television reported thus

far, are 51% ahead of the same period last year when no substantial advertising was used.

To get a quick picture of how 1955 volume compares with last year, glance at the chart at left. It shows total sales of all B&M products under test by the two-week periods which are reported in each issue of SPONSOR.

Only television advertising is being used by B&M. The campaign consists of six weekly one-minute tv announcements over WBAY-TV. "And remember we're doing no in-store point-of-sale merchandising," points out Marvin Bower, ad manager of the Otto L. Kuelin Co. brokerage firm in Milwaukee.

"We had explored the possibility of printing and distributing point-of-sale material tying the tv campaign to the product," he told SPONSOR. "But we found that the large chains just don't want that stuff cluttering up their stores. This is a frequent reaction today to merchandising material. So we're relying on the tv message to do the job."

Burnham & Morrill's chief competitor in the market, Puritan, has apparently been keeping close tabs on B&M tv results. Puritan has just dropped its newspaper co-op advertising program in the market, it's reported, and launched a series of co-op tv announcements. The Puritan tv messages are aired over WBAY-TV in a Sunday night feature movie program sponsored by a local grocery chain, Red Owl.

B&M commercials continue to use testimonials based on quotes from area housewives. In addition there are once weekly demonstration commercials which suggest ways housewives can serve B&M beans and brown bread (see picture below).

The recipe commercials are in a homemaker show, *What's New To DAY*, m.c'd by station personality Helen Day. Miss Day was just launching a new facet of the campaign at SPONSOR's presstime. She's telling listeners that they can obtain a free B&M booklet on ways to serve beans by dropping her a post card. Most of the commercials, however, are done in a late-afternoon children's show by veteran performer Capt. Hal O'Halloran. ★★★

DEMONSTRATION COMMERCIALS GIVE IDEAS FOR SERVING B&M BEANS AND BROWN BREAD. LATTER SHOWING BIG SALES JUMP



9 TH WEEK OF B&M 26-WEEK TV TEST

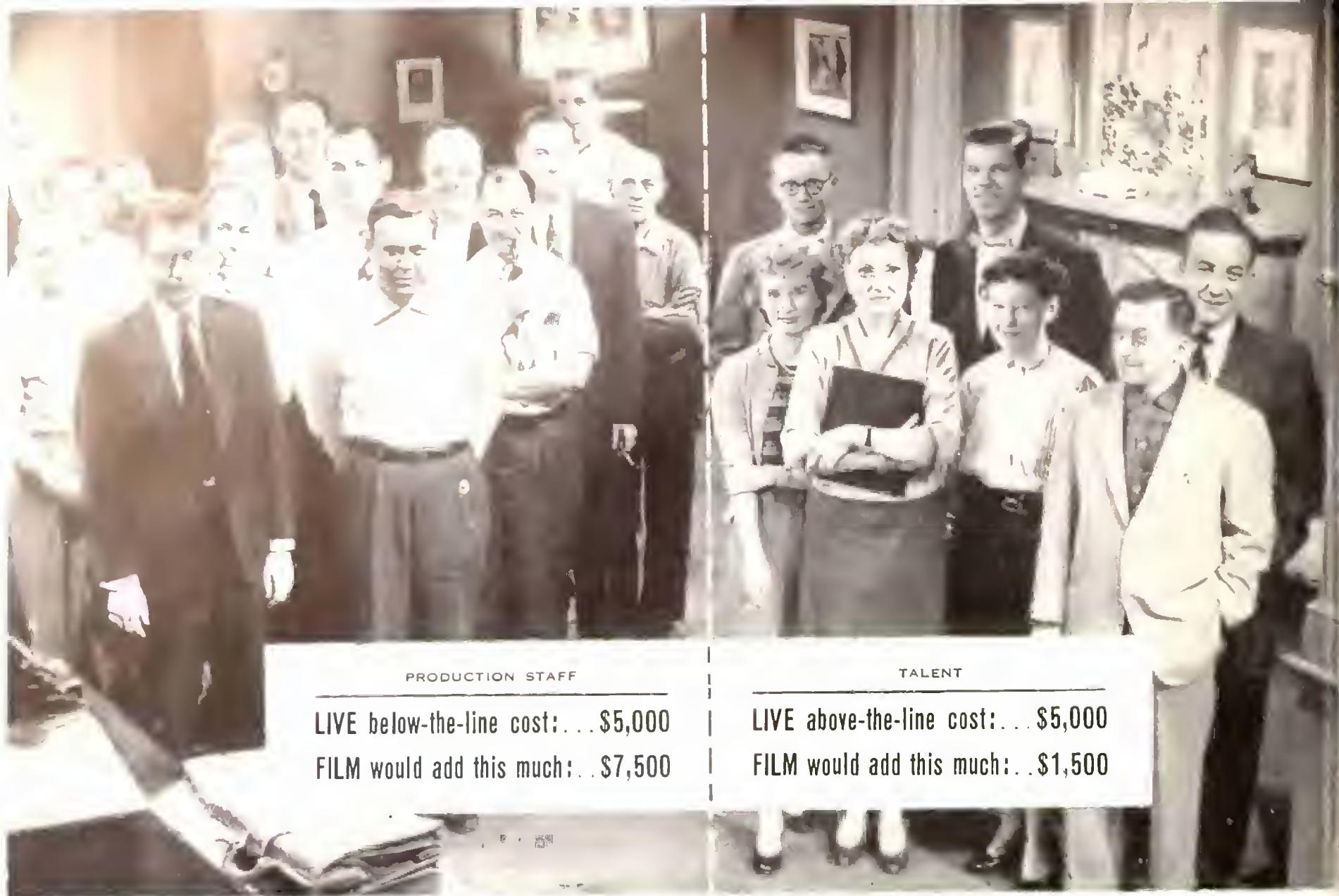
This is the week-by-week inside report of what happens to a previously unadvertised product in a weak market when only our medium is used to stimulate sales

Results: This year sales for all B&M test products in the Green Bay area totaled 1,390 dozen cans during the second half of March. Sales for same period last year were 835 dozen. That's a jump of 66%. B&M brown bread, whose sales were a trickle till the tv campaign, is showing biggest increases. Brown bread took an over 300% jump the latter half of March compared with last year.

Competition: B&M's biggest competitor in the Green Bay area, Puritan, is now dipping a toe into tv. It has canceled its newspaper co-op program, according to reports, and is diverting the money to co-op commercials on tv in a show sponsored by a local chain, Red Owl. Puritan, it's apparent, has been hearing trade reports of Burnham & Morrill's success with its television campaign.

Giveaway: As part of commercials on a women's program, free booklets showing ways to serve beans and brown bread are now being sent to women who write in.

Merchandising: No point-of-sale posters will be used, it's been decided. Stores don't want them so tv commercials alone must do the job.



PRODUCTION STAFF

LIVE below-the-line cost:... \$5,000
FILM would add this much:... \$7,500

TALENT

LIVE above-the-line cost:... \$5,000
FILM would add this much:... \$1,500

THIS LIVE DAYTIME SELF-CONTAINED DRAMA COST \$9,000 MORE ON FILM BUT COST ISN'T ONLY PROBLEM

Photo shows people involved in "Modern Romances," an NBC strip packaged by Stark-Layton. This one estimate for putting show on film is net, before agency commission.

While figures are considered on the high side, they point up how production costs are hiked by film. The method of getting back this extra money via reruns is big problem

TV dilemma: how to put soap opera on film*

One big question: Can you rerun a serial?

The answer may be no, so many admen are examining the self-contained drama

At press time sponsor learned Station Film Library was planning to syndicate two self-contained daytime drama strips, see Report to Sponsors, page 2.

Wanted: Bright man or woman with the answer to problem of putting soap opera on film. Cost of film must be almost as cheap as live show, yet must look better. Must convince tv stations and others that reruns will definitely get large audiences. Apply to almost any advertiser, agency, network or syndicator. Can name own price.

* * * * *
There are a number of people in the tv advertising business these days who are sorely tempted to run such an ad.

The question of how to put a soap opera on film economically has been agitating the business for several years. Some of these who have put a lot of thought to the question are frankly baffled and bewildered. Some think they may have the answer but are still selling the idea to others.

Everybody agrees, however, that soap operas or some kind of daytime tv drama will be put on film and sold possibly by next season.

The problem in a nutshell is this: Putting a soap opera on film costs more money—in some cases, a *lot* more money—than producing a live show. To justify this additional cost, the film would have to be rerun in some form or other. But there are a number of tough problems to solve in rerunning serials, not least among them the question of how you can rerun a story that goes on and on.

It may be asked: Why put a soap opera on film in the first place? There are four answers to this.

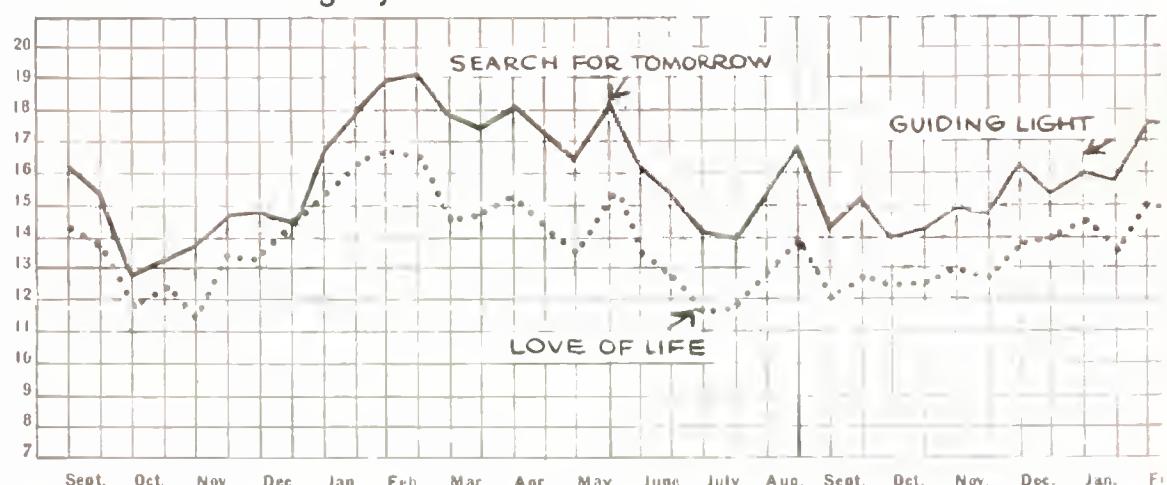
1. There are certain obvious advantages to film. The sponsor gets a more finished product, with fluffs, bad staging and other mistakes corrected by retakes. There are certain optical effects which can't be managed with a tv camera. In the event an actor gets sick, production can go ahead with scenes in which he does not appear. Film also offers the opportunity to take the soap opera outdoors.

2. Among those most interested in filming soap operas are film producers and syndicators. To put it bluntly, it offers another way of turning over a buck. Moreover, with networks expanding programs into periods fore and aft of their nighttime option slots, the syndicator is finding it more difficult to do without daytime shows.

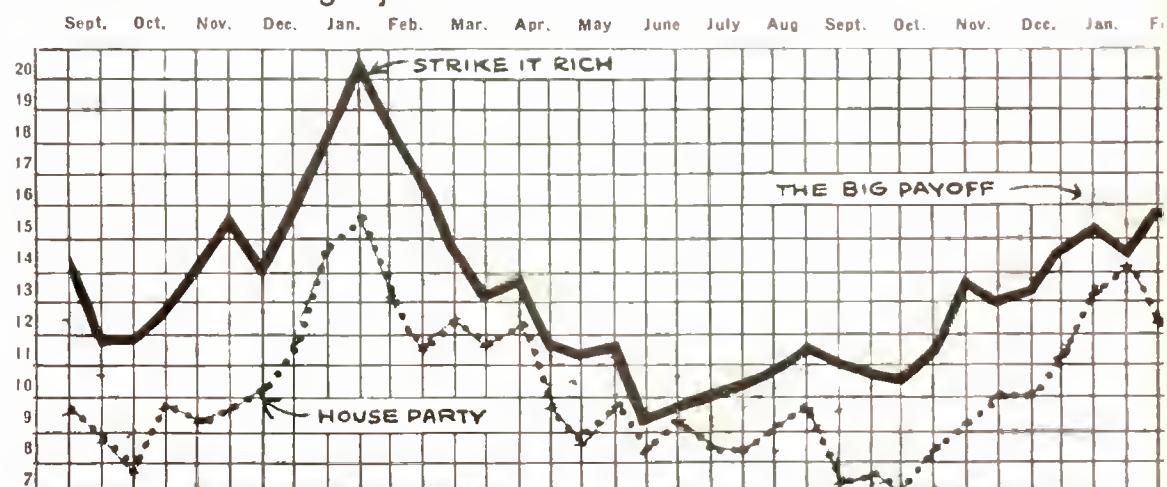
3. Soap operas have been traditionally network program fare. In addition, the fact they are called soap operas highlights the fact that certain types of sponsors predominate. The significant fact, however, is not that soap firms are the biggest sponsors of soap operas but that the soap firms are big advertisers. There are few corporations selling products primarily to women who can afford five programs a week, 52 weeks a year. With daytime dramas on film, regional advertisers, local advertisers and national advertisers who cannot use networks because of big holes in their distribution will be able to tie their product loeally to a proven program vehicle.

4. The fact that soap operas, rather than some other type of daytime tv programing, are candidates for film is a reflection of the long track record they have chalked up on radio and the top ratings they have registered on tv. (For a comparison of serial and

RATINGS for 3 leading daytime tv serials



RATINGS for 3 leading daytime tv non-serials



Soap operas give steadier year-round audience than non-serials

Two charts above show Nielsen ratings of six daytime shows for past year and a half. Steadier ratings for the soapers are a reflection of the high frequency of viewing during the week by their loyal housewife audiences

non-serial daytime tv ratings, see charts directly above on this page.)

Though the daytime serial's appeal has been proven, putting one on film comes smack up against one difficulty, in the opinion of some close to the problem.

According to I. S. "Zac" Becker, president of Air Features, which produces eight soapers on radio and is now seeking to enter the tv soap field, the difficulty is this:

"When you put a serial on the network and then syndicate it you will come up against a situation where network stations will be carrying two versions of the same serial. I don't think the viewers will like that and the sponsor certainly won't. A situation like that would take away some of the value of the sponsor's network program, not to mention some of the effect on ratings."

It has been pointed out, however, that keeping a film serial out of the

network lineup and confining it to syndication would get around the problem of simultaneous exposure. An example of this approach is *The Heart of Juliet Jones*, pilots of which were produced last year by Charles Irving for Motion Pictures for Television. MPTV, and later Official Films, tried to sell the serial but reported lack of interest. Official lined up film orders from stations in seven markets but it was felt that about five times as many orders were necessary before a production investment was warranted.

Why couldn't *The Heart of Juliet Jones* be syndicated? Here's what Official's John Newman, director of advertising and publicity, said about it:

"We're convinced that a serial can be rerun. Nielsen figures prove that film reruns can get excellent ratings, in some cases even higher than the first-run. But the stations told us that the program was too expensive."

(Please turn to page 94)

film

NSI: Can it measure today's radio?

"No," say some critics. Controversial NSI methods are discussed, pro and con.

by Charles Sinclair

Heated debates have raged within the radio-tv industry in the past few weeks. Their topic: the new Nielsen Station Index.

Some radio stations and their representatives have been particularly vocal in their objections to it, stating for the most part that NSI "short-changed radio."

At presstime, the Advertising Re-

search Foundation had completed the first draft of a report on the techniques utilized by Nielsen in the NSI. But ARF members do not expect the final report to get into admen's hands for another three months. Conferences and decisions by ARF committee members will take up the interval.

SPONSOR is seeking to air, in this report, many of the questions raised con-

cerning the methods of the new service. These questions were gathered through exhaustive probing of both NSI critics and NSI supporters. Some of the questions are brand new; some have a familiar ring, since the NSI methods parallel those used for many years by Nielsen in his national measurements.

But all of the questions are interest-

CRITICS: "NSI methods short change radio"

Opposition to new Nielsen Station Index centers on technique used by researcher Nielsen to gather radio-tv audience data. The NSI method, most critics feel, isn't measuring radio and tv properly, and is particularly harmful to radio.

Principally, NSI critics point to the low level of radio sets-in-use in the earliest NSI reports and state that they just don't make sense. Said the Station Representatives Association:

"These measurements of radio audience are not at all consistent with the enormous growth of radio in several directions, such as the increasing number of radio stations and the large current sale of radio sets, including new varieties."

Others say that the Nielsen technique of using data from a small home sample projected against a large number of homes is "short-changing radio to a serious degree." As Harry Maizlish of Los Angeles' KFWB told SPONSOR:

"It is ridiculous for Nielsen to base his conclusions on so insignificant a number of homes. It's time to get the real answer. I feel the responsibility of any rating service is so great they have no right to come out with any findings unless they give all facts and how they reached those conclusions in plain and clear words, holding nothing back."

Still another area of criticism of NSI centers on the tendency today for radio to be "dispersed" around the house in a multitude of radios, plus those used out of the home. Stated Ward Ingram of Hollywood's KHH:

"With the increasing tendency toward sets which are smaller, more portable, and in use wherever the listener may be, it becomes increasingly difficult to measure radio listening by methods which involve the use of equipment which must be attached to the set, or diaries which are purposed to reflect the use of that set."

"I claim that Nielsen never pretested his research for a number of stations involving hundreds, and perhaps thousands of shows," said the manager of a big Eastern radio station.

Added the radio-tv research director of a major agency:

"NSI is intended as an improvement over other existing local measurement services. But the industry hasn't had a chance to decide if the whole NSI method—including its 'quality control'—is accurate. Personally, I'm not yet convinced that it's sound."

NIELSEN: "NSI outlines true depth of radio"

A. C. Nielsen replied to its critics as follows:

"The noisy minority (and it is only a minority) of radio stations and their representatives who feel NSI is some form of plot against radio are ignoring an increasingly obvious fact:

"NSI Reports hardly short-change radio; they do more to outline the true dimensions of radio and tv—as the stations who are using it will tell you—than any other local measurement.

"The very critics who wail that NSI hurts radio (because sets-in-use don't match their preconceived notions!) are overlooking half a dozen innovations that are at this very moment helping radio stations with facts they had never known before. These innovations are helping to give the selling of time and the buying, as well, a New Look:

- For the first time, misleading percentage ratings have been relegated to a very secondary role. Instead, stress has been placed on truly projectable counts of *total homes reached*. That's what the advertiser has always wanted!

- For the first time, stations of varying power in the same market can count their audience in the immediate Metropolitan Area, in the highly competitive coverage area, and far beyond it as well. That helps *all* stations in their selling.

- For the first time, stations have as a sales tool realistic data on *four-week cumulative audiences*—the number of different families (or listeners) catching a series of programs in the course of four weeks. That's a "third dimension" for time selling.

- For the first time, figures are available on *listening frequency*—the number of times the average home tunes to the show in four weeks—a measure of listener loyalty and of the degree of repetition of advertising impressions.

- For the first time, stations have regular data on *auto radio usage* in NSI's "Auto-Plus." That is a plus for the radio medium.

"Who's helping the cause of radio? Research which depends on the vagaries of prompted memory, on measurements of only the at-home audience, on less scientific sampling? Radio men, who, ostrich-like, won't concede that tv has made inroads on radio in a seven-station market? Salesmen who can sell radio only with big numbers?

"Or, is radio helped most by those who, for the first time, report its *true size*, *all* its dimensions, and *all* its values?"

audience?

in this report

ing, since they show that many industry members have been honestly puzzled by much of what they find in NSI.

Here's a sampling of those questions that will be taken up—and answered from Nielsen's own point of view—later in this report:

"How can Nielsen measure radio and tv accurately in thousands of homes by measuring what goes on in just a few homes?"

"I thought Nielsen didn't approve of research diaries. How can he now justify their use in the Nielsen Station Index?"

"Why are Nielsen's radio figures lower and his tv figures higher in some markets than those of other existing local research services?"

"Can any research service possibly measure all the radio sets dispersed around a multi-set home in kitchens, workshops, bedrooms and even bathrooms?"

Realizing the novelty of the NSI technique, SPONSOR asked Nielsen for an opportunity to visit homes in the NSI sample to see, at first hand, how NSI went about measuring the listening and viewing to all of the sets in a multi-set home. Reason: Most of the probings of Nielsen radio-tv research methods to date have been in the realm of theoretical discussions, rather than actual examination of how the techniques are applied in the field.

Nielsen officials refused permission, stating that it was the research firm's policy not to reveal the identity of homes in Nielsen samples and that they had turned down a similar request from the Advertising Research Foundation. Principally, said Nielsen, a visit by outsiders would "tend to create a self-consciousness about the measurement process that could conceivably affect the home's usefulness in the NSI sample."

Discussions of local and national radio-tv measurement services—their methods and their effects—are a familiar occurrence in the broadcasting in-

(Article continues next page)

BROADCASTERS:

A. C. Nielsen has signed 49 station and two network NSI contracts, but many broadcasters, reps oppose use of new local ratings



AGENCIES:

Total of 31 ad agencies have signed for NSI. Here, Art Nielsen shows early Recordimeter model to Y&R's radio-tv research director James English



AUTO RADIO

NSI reports on sets-in-use level of auto radio in new service, uses diaries and "Recordimeter" (shown on steering column) to gather radio listening data



ustry. SPONSOR has long sought to air these discussions and has approached the problem frequently in the past. Among the SPONSOR reports: "The ratings muddle" (29 November 1954, p. 31); "How different rating services vary in the same market" (25 January 1954, p. 31); "What's wrong with the rating services?" (28 December 1953, p. 34); "Are better Nielsen ratings coming?" (26 January 1953, p. 36).

Underlying most of radio-tv's research problems is one major factor—

economics. It's agreed in the research field that a perfect radio-tv research service would be so expensive that the industry, as a whole, could not afford it. Therefore, each research firm has to design and perfect its technique in an area circumscribed by the amount of money people can conceivably spend for the service.

This basic problem exists for all the local-level radio-tv research firms—Pulse, Hooper, ARB, Trendex, Videodex. It's also true of the Nielsen Station Index.

So far, 12 NSI reports—six radio and six tv, covering a half-dozen areas—have been issued. The broad effects of these first reports, as gathered in discussions with buyers and sellers of air advertising, seem to form this pattern:

1. They will be wide in scope. Nearly two-thirds of the agencies whose radio-tv billings place them in the ranks of the Top 20 told SPONSOR they had bought NSI reports, or were soon going to. The list of advertisers,

(Please turn to page 102)

Nielsen vetoed SPONSOR request to visit sample homes: SPONSOR wanted to see at first hand how diaries are filled out, whether all radios in homes are hooked up. But Nielsen re-

fused on grounds homes might be made "self-conscious." To give readers some idea of how NSI works, here are instructions from NSI diary together with a sample of a filled-in diary

HOW TO KEEP AN AUDILOG --

1. **FIRST** (when you receive this Audilog): turn on reminder switch of each Recordimeter® in your home.

2. **METER READINGS:** Each day, as you do your first listening, record the meter reading. Also, record Time of Reading.

3. RECORD SET ON, SET OFF:

- Starting with 6 a.m. each day, place an X in the white **ON** column for each quarter-hour the set is on more than 5 minutes.★
- For each quarter-hour the set is off, place an X in the blue **OFF** column.★

4. RECORD STATIONS:

- Write in call-letters of stations tuned in for more than 5 minutes. Please do this for each quarter-hour.★
- For TV, please include "—TV" if this is part of station's call-letters.
- If FM station, just write in FM; no call-letters are needed.
- If station can't be identified, write in D.K. (Don't Know).
- If you were tuning around or didn't stay with a station more than 5 minutes, please write in MISCELLANEOUS. If you like, explain under "Comments" on that page.

5. RECORD WHO LISTENS:

- Write in number of persons who paid some attention to the program for each quarter-hour the set is on.★ Include visitors or neighbors.
- These entries should include:

Men and Women: over 18
Teen-Agers: 12 thru 18
Children: 4 thru 11

6. **COMMENTS** (Bottom of each page): Explain anything unusual about things that have affected your listening or set usage—for instance: "No one home today"—or—"Radio out of order"—or—"Moved set to bedroom, home with a cold", etc.

7. **FINAL METER-READING:** On Saturday night—after you've done your last listening for the week—write in the Meter Reading in the space at the bottom of Saturday's page, also Time of Reading and Date.

Be sure you have the correct time when you make Audilog entries.

★If the entries are the SAME for 3 or more successive quarter-hours, just write in the information in the first and last quarter-hours, and join them with a vertical line. THIS IS A TIME-SAVER for you.

Please write in Meter Reading each day when your receiver is first turned ON.

2 → **RECORDIMETER**

Meter Reading	Time of reading
0 0 1 3 4	7:00
{	
Morning	
Afternoon	
Night	

3 → 4 → 5 →

TIME	STATION		PERSONS
	ON	OFF	
6:00	X		
6:15	X		
6:30		X	
6:45	X		
7:00	X		
7:00		X	
7:15		X	WKKK 1
7:30		X	1 2
7:45		X	1
8:00		X	1 2 3 4
8:15		X	
8:30		X	
9:00		X	
9:15		X	
9:30		X	
9:45		X	
10:00		X	
10:00		X	MISC 1
10:15		X	FM 1
10:30		X	
10:45		X	
11:00		X	
11:00		X	WKKK 1
11:15		X	WKKK 1
11:30		X	WKKK 1
11:45		X	WKKK 1
12:00		X	DK 1 2

6 → **Comments:** *Not feelin' well
find a good program.*

7 → **RECORDIMETER**

Meter Reading	Time of reading
0 0 4 3 1	{
Today's date Sept 18	
{	
Morning	
Afternoon	
Night	

On Saturdays only, please write in Meter Reading when you last turn OFF your receiver. Also write in Time of Reading and Date. Then turn reminder switch OFF.



SEVEN-HOUR EVENT GROSSED \$261,880 IN SALES FROM \$4,780 AD OUTLAY, DREW 2,500 PEOPLE

All-night AUTORAMA sells 300 cars

Car dealer scores by adapting charity "telethon" idea to auto sales

All-night "telethons" on tv to raise money for charitable causes are nothing new. But what happens when a used-car dealer decides to adapt the same idea to his business and runs an all-night "autorama" in order to sell cars?

So much happened when Olin's, a used-car outlet in Miami, did this recently on WTVJ, that the event may well set a pattern for future automobile merchandising. Or merchandising of other products adaptable to the technique.

The "autorama," which took place 11 March, was for the dual purpose of celebrating the opening of Olin's new

car lot and, of course, to sell cars in a hotly-competitive auto market.

The big night was a Friday. The entire week preceding, advertising and ballyhoo on local radio and tv stations and in newspapers invited people to come to Olin's Autorama for the "wildest trading ever", for free entertainment, free refreshments, and the possibility of being seen on tv. The show was to originate at Olin's lot, and Ed Lane, Olin's general manager, was to sell cars and make "deals" with customers right in front of the tv cameras. It was to be telecast from a little after midnight on Friday to 7:00 a.m. Saturday morning, seven solid hours.

Here's what the "autorama" did:

- It grossed \$261,880 in sales from an investment of \$4,780.
- It boosted sales nearly 300% that week end over preceding ones.
- It attracted over 2,500 persons (according to Miami police estimates) to the car lot in the course of the seven-hour telecast. Some customers came from over 100 miles away.
- It drew kudos from some of Olin's competitors; new and used-car dealers in the greater Miami area sent 20 complimentary telegrams, several indicating they might develop "autoramas" of their own.

(Article continues next page)

ED LANE, OLIN'S GENERAL MANAGER, "TRADED WILD" WITH CUSTOMERS BEFORE TV CAMERAS



It also taught Olin's some lessons for application to future autoramas, chief among which is to give closer attention to telephone facilities. They feel that a whole new avenue of business could have been developed from telephone leads coming in during the event if care had been taken to record the necessary information and follow it up.

Olin's is not new on the air, has been a consistent advertiser on WTVJ since early 1953, according to that station's promotion manager, Burt Toppan. The client uses mainly sports shows, short film drama features and local singing personalities.

Ed Lane, Olin's general manager since January 1953, personally appears in all of Olin's air commercials, uses a positive, factual hard sell approach. His basic video commercial consists of showing the particular car he is selling either live or in a picture. He gives the "blue book" (authoritative trade source) price for it, writes it on a blackboard, then slashes that price to Olin's sales figure. If the car is a late model, he will state that Olin's "100% Full Year Guarantee" goes with it (compared with the 30-day warranty given by many dealers).

It is Lane who sets all advertising policy for Olin's. He operates as closely as he can to his sales philosophy, which runs as follows:

"The car dealer today cannot afford to stick with 'tried-and-true' sales methods. Instead, he must use his ingenuity to come up with something different. The dealer must interest the customer to the point where he will leave what he is doing and come in and buy."

With this philosophy, it is not surprising that Lane was immediately interested when John S. Allen, WTVJ v.p. and general sales manager, and Marion Davis, WTVJ account executive, approached him with the idea of the "autorama." They conceived the idea as a result of the exceptional successes WTVJ has had with its annual United Cerebral Palsy telethon (\$300,000 in cash was raised at last January's event). Allen was convinced that this type of television could be equally successful for a commercial sponsor.

Lane regarded this approach, with its spectacular possibilities, as an ideal way to open Olin's new car lot on N. W. 36th St., Miami's automobile row. His purpose was not only to sell cars but to establish Olin's as the
(Please turn to page 70)

SPONSOR

SPONSOR FEATURETTE

HOW TO GET ONE-UP ON THE ANTI-TV SNOB

**Kansas City agency copy director satirizes
the kind of shows longhairs want on television**

If you've ever been frustrated by the high-brow friend who says he never watches television because "there's nothing to watch on tv," you'll enjoy the following observations by Roy Parmenter, copy director at Carter Advertising Agency, Kansas City. Roy's satirical suggestions for television programing to please the anti-tr snob may suggest a few ripostes of your own for the next conversation with a man who "never watches tv" but doesn't like what he sees.

* * *

There is a fair-sized audience of Hooper-knows-how-many people who don't never watch television. Never. Maybe once in a while, if a set is on in a friend's home on Sunday afternoon, they will deign to watch *Omnibus*. Sets are never on in their homes because they wouldn't have such a symbol of decadence around.

These people are known as intellectuals. If you don't start programing to them soon, they may never become a market for you.

So, let's start. Here are a few suggested program titles well calculated to bring the intellectuals back to television:

*Jackie Sartre Presents
Life Can Be Ambivalent
The Kraft-Ebbing Theater
Make Way for Dada
Life with Father-Surrogate*



That's not all. Are you overlooking the Moslem market? Don't. Just program:

Face the Place

One more. This television program idea is an inevitable projection of the trend. If you don't work this one out, someone else will. It's called:

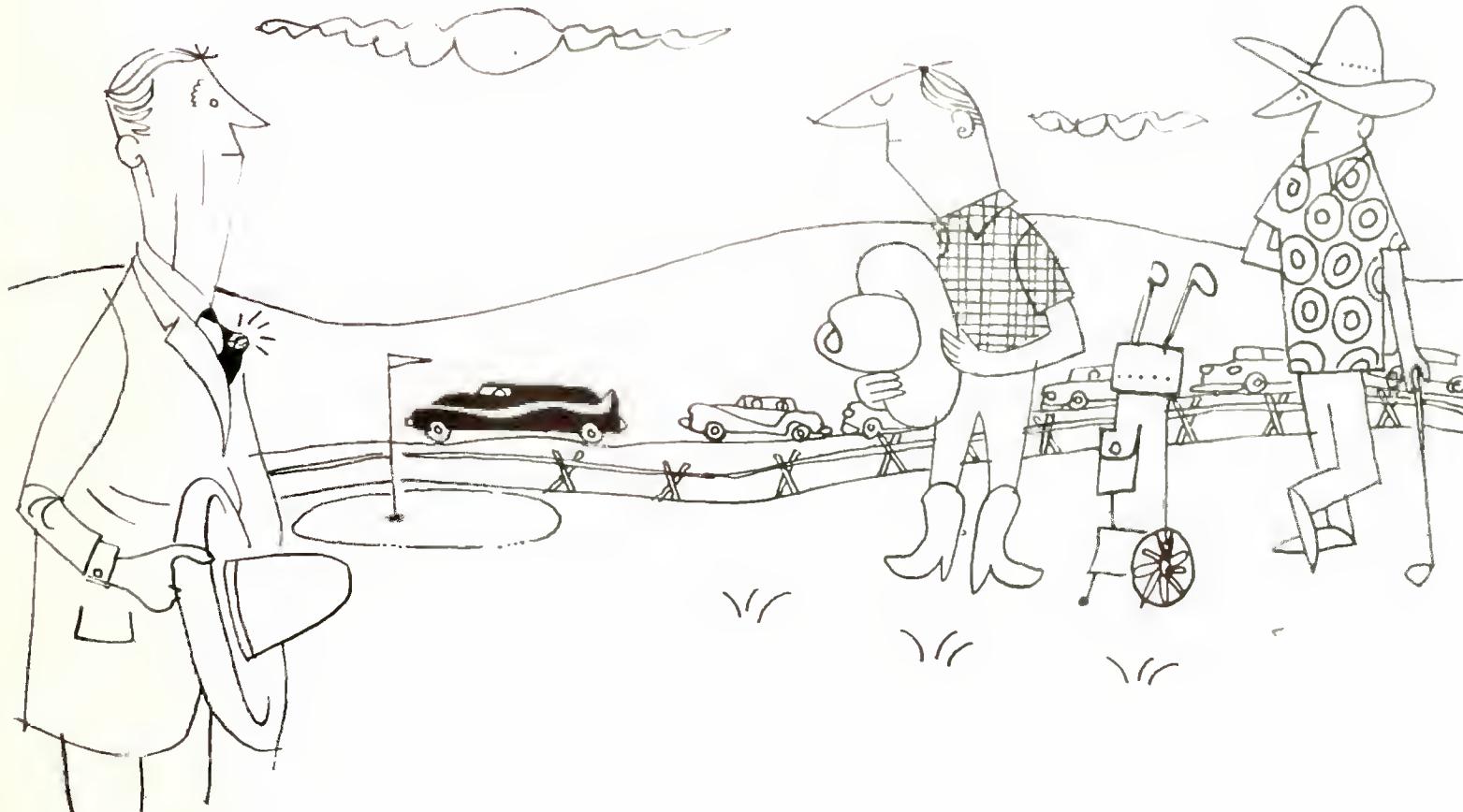
Face the Disgrace!

Somewhat or other you are lured into a studio audience. Then the jolly m.c. calls your name out. Some of the larger boys drag you kicking and screaming up to the stage. There the most humiliating episodes of your life are acted out by professional actors and actresses, before your appalled eyes. There are no prizes for you. Instead, the studio audience is invited to your home and told to wander through the rooms, taking and keeping anything that appeals to them.

These send me absolutely free. Yes, these send me absolutely free. I hope they do you too!

★★★

PARTING IS SUCH SWEET SORROW,
or let's keep sediment out of this



THE road to a cemetery passed a golf course near a tee at which a foursome was waiting its turn to drive. A funeral procession came by; one old member of the group rose, removed his sun visor, and stood with head bowed in devout attention until the hearse was out of sight.

"Mac, you old coot," said one of his opponents, "we been playing golf together for twenty years, and that's the first time I ever see you show such tender feeling."

Mac teed up and carefully took a stance. "I figure it ain't a bit too much. After all, next

Tuesday would have been our Silver Anniversary."

★ ★ ★

Nominations are now open for a way in which that story can be twisted around to point out that the Amarillo area is first in the nation, again, in retail sales per household. Winner gets the original sun visor.



AM: 10,000 watts, 710 kc. TV: Channel 4 • Represented nationally by the Katz Agency

THESE 32 MEN SHOOT NEW



Eddie Gilman
Boston

Martin Tallberg
Boston

Bob Kimball
Boston

Paul Coughlin
Boston

Elliot Butler
Boston

Bob Whittlemore
N. Easton

Jack Rien
Beverly

Bob Dineen
Needham

Austin Macaulay
Franconia

Parker Hoy
Lewiston

George Spooner
Fairhaven

Dave Montanari
Plymouth

Dan Duffy
Worcester

Marvin Richmond
Worcester

Alex Ushakoff
Beverly

Don LaT

These 32 men cover a five-state newsbeat for WBZ-TV. They're film reporters. They're on 24-hour call. There's one within thirty minutes of anything that can happen anywhere in WBZ-TV's range. They feed ten news shows every day with fresh, on-the-spot *local* news film. Their documentary, *The Story of Hurricanes Carol and*

Edna, won the top TV award of the Radio-News Directors' Association last year.

This is the aggressive way WBZ-TV goes at the news. It's typical of the spirit that permeates New England's *first* TV station. It's a spirit that moves WBZ-TV to be Number One in everything it does. So WBZ-TV shoots the works on

ENGLAND FOR WBZ-TV



Woolner Wshury Harris Cohen Dave Marlin Ernest Blackman Charles Hoar Alfred Smigis Bob Berman James Garvin Gordon Swan John Titchen Dick Hand Dinni Whitmarsh Don Flaherty Bob Rapelye Don Volkman Eddie Carr
Sharon Boston Danvers Boston Boston Belmont D'Ono Milton Claremont Manchester Billerica Reading Providence Boston Boston

gramming. WBZ-TV news gets the big news
ience. Big audiences on WBZ-TV mean big
igs for advertisers in America's big sixth
ket. Tell these big audiences the news about
products. Call Herb Massé, WBZ-TV Sales
anager, at ALgonquin 4-5670, Boston--or your
est Free & Peters agent.



WBZ-TV

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-TV • WBZ+WBZA, Boston; KYW • WPTZ, Philadelphia; KDKA • KDKA-TV, Pittsburgh;
WOWO, Fort Wayne; KEX, Portland; KPIX, San Francisco

KPIX represented by THE KATZ AGENCY, INC.
All other WBC stations represented by FREE & PETERS, INC.

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film programs

Rank now	Past* rank	Top 10 shows in 10 or more markets (Period 1-7 February 1955) TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		5-STATION MARKETS		4-STATION MARKETS						3-STA MARK		
				N.Y.	L.A.	Mpls.	S. Fran.	Atlanta	Boston	Chicago	Detroit	Milwaukee	Tacoma	Seattle-Wash.		
1	1	I Led Three Lives , Ziv (D)	22.1	6.3	11.7	25.0	20.2	16.4	27.5	13.5	16.2	19.0	14.6	18.7	15.9	
				wabc-tv 10:00pm	ktiv 8:30pm	kstp-tv 9:30pm	kron-tv 10:30pm	wsh-tv 10:30pm	wnac-tv 7:00pm	wgn-tv 9:30pm	wjbl-tv 10:30pm	wtmj-tv 10:30pm	knt-tv 7:00pm	wrc-tv 10:30pm	wbal-tv 10:30pm	
2	8	Cisco Kid , Ziv (W)	21.1		14.4	24.9	20.4	12.2	12.7	20.0	24.2	26.9	16.5		23.5	
					ktiv 6:30pm	wcco-tv 4:30pm	kron-tv 6:30pm	waga-tv 7:00pm	wnac-tv 6:00pm	wbkh 5:00pm	wkzy-tv 6:30pm	wtmj-tv 5:30pm	komo-tv 7:00pm	wbal-tv 7:00pm		
3	6	Mr. District Attorney , Ziv (A)	21.2		15.4	19.5		21.3	22.2	13.9	14.0	19.2	22.7		15.7	
					knxt 10:00pm	kstp-tv 7:30pm		wsh-tv 7:00pm	wnac-tv 10:30pm	wbkb 9:30pm	wwj-tv 10:30pm	wtmj-tv 10:30pm	king-tv 9:00pm	whal-tv 10:30pm		
4	3	City Detective , MCA, Revue Prod. (D)	21.0	9.2	13.2	13.7	14.5				5.9		22.4			
				wpix 9:30pm	knxt 10:30pm	wcco-tv 10:15pm	kron-tv 10:00pm				eklw-tv 7:00pm		klng-tv 8:00pm			
5	2	Badge 714 , NBC Film (D)	20.4	7.6	18.4	23.0	28.9	12.5	16.4	17.9	20.4	7.9	23.8	16.5	13.2	
				wor-tv 9:00pm	ktiv 7:30pm	kstp-tv 9:30pm	kplx 9:00pm	wlwa-a 9:30pm	wnac-tv 6:30pm	wgn-tv 8:00pm	wwj-tv 7:00pm	wtvw 8:30pm	king-tv 9:30pm	wrc-tv 7:00pm	wbal-tv 10:30pm	
5	8	Favorite Story , Ziv (D)	20.4			21.0	9.7	20.9	1.0	17.2	11.7		18.7			
						wcco-tv 9:00pm	kron-tv 7:00pm	waga-tv 7:00pm	wjar 10:00pm	wnbd 9:30pm	wjhk-tv 10:30pm		king-tv 8:00pm			
7	3	Superman , Flamingo, R. Maxwell (K)	19.8	12.1	13.3	12.5	22.5	20.9	17.5	17.9	24.2	8.7	24.0	20.5	24.9	
				wrc-tv 6:00pm	ktiv 7:00pm	wmin 5:30pm	kgo-tv 6:30pm	wsh-tv 7:00pm	wnac-tv 6:30pm	wkhk 5:00pm	wxyz-tv 6:30pm	wtvw 6:30pm	king-tv 6:00pm	wrc-tv 7:00pm	whal-tv 7:00pm	
8	7	Annie Oakley , CBS Film, Flying A (W)	19.2	14.1	16.7	20.5	12.7		17.4	22.5	18.4	13.0	24.8	10.5	31.5	
				webs-tv 5:30pm	ktiv 7:00pm	wten-tv 5:00pm	kgo-tv 6:30pm		wbz-tv 6:00pm	wbkh 2:00pm	wxyz-tv 4:30pm	wtvw 5:00pm	king-tv 6:00pm	wttg 7:00pm	wbal-tv 5:30pm	
8	5	Liberace , Guild Films (Mu.)	19.2	6.1	5.7	14.4	27.7	7.5	16.7	9.0	6.2	35.8	22.5	7.9	13.0	
				wpix 6:30pm	keop 7:00pm	wcco-tv 7:00pm	kpix 9:30pm	wlwa-a 8:00pm	whb-tv 3:00pm	wgn-tv 9:30pm	wwj-tv 6:30pm	wtmj-tv 8:00pm	king-tv 8:30pm	wttg 9:00pm	wbal-tv 7:00pm	
9		Range Riders , CBS Film, Flying "A" (W)	18.4		6.8		28.2		28.7	11.8	11.4	5.2	24.3			
						krea 7:00pm		whz-tv 7:00pm	wbbm-tv 5:00pm	eklw-tv 6:30pm	wtrw 10:30am	komo-tv 7:00pm				

Rank now	Past* rank	Top 10 shows in 4 to 9 markets	Average rating	7-STATION MARKETS		5-STATION MARKETS		4-STATION MARKETS						3-STA MARK	
				N.Y.	L.A.	Mpls.	S. Fran.	Atlanta	Boston	Chicago	Detroit	Milwaukee	Tacoma	Seattle-Wash.	
1	2	Life of Riley , NBC Film, Tom McKnight (C)	19.4	12.4	20.4	17.9		15.9		18.9	30.8				
				ktiv 8:00pm		kstp-tv 6:00pm	kgo-tv 7:00pm			wgn-tv 9:00pm		wean-tv 8:00pm	king-tv 7:30pm		
2	1	Stories of the Century , Hollywood Tv (W)	18.6	14.8		1.3	14.5	15.2		20.2		18.4		8.2	
				ktiv 9:00pm			kour-tv 7:00pm	wsh-tv 11:00pm	wnac-tv 6:00pm		wxyz-tv 6:00pm		kling-tv 9:30pm	wtop-tv 7:00pm	
3	4	Gene Autry , CBS Film (W)	17.9		10.8			23.2	19.6	10.2		27.9			
				knxt 7:00pm				wnac-tv 6:30pm	wbbm-tv 5:30pm	wjbl-tv 6:00pm		king-tv 6:00pm			
4	5	The Whistler , CBS Film, Joel Malone (M)	17.1		8.5		25.5					19.6			
				ktiv 9:00pm			kron-tv 10:30pm				king-tv 10:00pm				
5		Kit Carson , MCA, Revue Prod. (W)	17.0	9.2	9.0		14.9					28.5			
				wrc-tv 6:00pm	ktiv 5:30pm		wlwa-a 6:00pm					wtmj-tv 5:00pm			
6	3	Passport to Danger , ABC Film, Hal Roach (A)	16.9		7.2	13.5	13.7			8.7					
				keop 8:00pm	keyd-tv 7:30pm	kron-tv 10:30pm									
7		Secret File, U.S.A. , Off. Films, A. Dreifuss (A)	14.5		6.3	9.2	2.5		14.9						
				ktiv 8:00pm	wten-tv 10:00pm	kour-tv 9:30pm									
8	6	The Falcon , NBC Film (D)	11.0		9.4	5.2				6.5		14.7	12.0	6.9	
				knxt 10:30pm	keyd-tv 7:00pm				eklw-tv 9:30pm		king-tv 9:00pm	wtop-tv 10:30pm	waan-		
9	7	Boston Blackie , Ziv (M)	12.9		6.4		6.9	23.7	12.0	14.2	11.2				
				ktiv 8:30pm		kgo-tv 6:30pm		wnac-tv 10:30pm	wgn-tv 9:30pm	eklw-tv 7:00pm	wean-tv 0:00pm				
10		Cowboy G-Men , Flamingo, H. B. Donovan (W)	12.2		1.9					11.3		1.7	10.4		
				wor-tv 7:00pm						wxyz-tv 5:30pm		ktiv 5:00pm	wmst-tv 6:00pm		

Key: (A) adventure; (C) comedy; (D) drama; (K) kids; (M) mystery; (Mu) musical; (W) Western. Films listed are syndicated, half hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Rank last month's list in this market 1-7 February. While network shows are

fairly stable from one month to another in the markets in which they are shown, this much lesser extent with syndicated shows. This should be borne in mind when trends from one month to another in this chart. Refers to last month's chart. If a show was not rated at all in last chart or was in other than top 10. Classification is

m shows

ally made for tv

1-STATION MARKETS

Cleve.	Columbus	Phila.	St. L.
20.1	19.2	13.2	21.3
wxel	wbns-tv	wcau-tv	ksd-tv
0:30pm	9:30pm	7:00pm	10:00pm
12.9	23.7		
wlw-c		ksd-tv	
6:00pm		5:00pm	
21.2	14.9	12.0	21.2
wews	wlw-c	wptz	ksd-tv
1:00pm	10:30pm	10:30pm	10:00pm
4.7	26.2		
wfl1-tv		ksd-tv	
7:00pm		9:45pm	
23.2	22.9	19.5	27.0
wnbk	wlw-c	wcau-tv	ksd-tv
1:00pm	7:00pm	7:00pm	9:30pm
19.2	6.9		
wbns-tv		wptz	
10:00pm		11:00pm	
13.7	22.2	21.0	19.9
wnbk	wbns-tv	wcau-tv	ksd-tv
1:00pm	6:00pm	7:00pm	6:00pm
25.5	16.0	16.7	
wnbk	wtvn		ksd-tv
1:00pm	6:30pm		12:30pm
25.2	24.0	11.7	20.9
wews	wbns-tv	wptz	ksd-tv
1:00pm	7:00pm	11:00pm	10:00pm
17.5	18.2		
wews		ksd-tv	
1:00pm		11:30am	

2-STATION MARKETS

Birm.	Charlotte	Dayton	New. Or.
23.5	54.3	25.3	46.0
wabt	wbtv	whlo-tv	wdsu-tv
9:30pm	9:30pm	9:00pm	9:30pm
33.8	33.3		
wbtv		wdsu-tv	
11:00am		5:30pm	
22.0	56.5	19.5	29.5
wbre	wbtv	wlw-d	wdsu-tv
9:30pm	8:00pm	10:30pm	10:30pm
16.3	56.3	43.8	
wabt	wbtv		wlw-d
9:30pm	8:00pm		7:00pm
29.0	46.8	20.0	
wbre-tv	wbtv	wdsu-tv	
9:30pm	10:00pm	10:00pm	
55.8	52.8		
wbtv		wdsu-tv	
9:30pm		9:30pm	
34.3	15.8	31.5	
wbtv	wlw-d	wdsu-tv	
5:30pm	6:00pm	5:00pm	
32.8	23.5		
wbtv		wdsu-tv	
2:00pm		12:00n	
26.0	29.0	52.3	
wabt	whlo-tv	wdsu-tv	
9:00pm	7:30pm	9:30pm	
31.8	16.3		
wbtv	wlw-d		
5:30pm	6:00pm		

a honey
of a
market

DESERET
(Utah's original
name) referred to
the industrious honeybee.
Now, more than ever, Utah
typifies the industrial boom
so evident in Westward America.
More than \$30,000,000 per year
is now being spent for new or
expanded manufacturing plants in
the Beehive state* . . . and this means
more people with more money
to buy your products!

Get more information on the valuable
Mountain West market and how
KSL-TV serves it from
CBS-TV SPOT SALES.

Salt Lake City Chamber of Commerce

KSL-TV
SALT LAKE CITY



IOWA'S OWN GOLD MINE

Iowa's soil produces more wealth each year than all of the gold mines in the world. With this production comes responsibility, shared here by a great land grant college and its communications service.

WOI-TV . . . now serving more than half of Iowa's area and population . . . famous for farm programs.



WOI-TV

AMES-DES MOINES

CHANNEL 5

100,000 WATTS

CBS ABC DUMONT

REPRESENTED BY

WEED TELEVISION

EL GION

KITCHEN SLICER

SPONSOR: The Churches of Christ

AGENCY: Direct

CAPSULE CASE HISTORY: *The Churches of Christ present a discussion panel, The Living Word, on Sunday evenings at 8 p.m. Four area ministers discuss religious and moral questions. It was casually mentioned one Sunday that the following week marked the anniversary of one year on WDAN-TV. More than 100 cards and letters of congratulations came in that week, and many more the next week. Each program costs \$91.*

WDAN-TV, Danville, Ill.

PROGRAM: The Living Word

AGENCY: Eastern-Siegel, Atlanta, Ga.

SPONSOR: Kitchen Magic of Canada

CAPSULE CASE HISTORY: *The Kitchen Magic Co. of Canada ran a 10-minute film in late afternoon demonstrating their kitchen slicer. The slicer is priced at \$2.35, but three other kitchen utensils were included in the offer as a gift. In three days 500 orders were received, representing \$1,175 in sales. The sponsor's cost for the whole pitch was \$72 plus the cost of the artwork and translation from English into French.*

CFCM-TV, Quebec

PROGRAM: Filmed commercial

A large, stylized 'TV' logo with the word 'results' written in a bold, sans-serif font below it. The entire logo is set against a dark, textured background.

BREAD

SPONSOR: Harvest Bread

AGENCY: Hoag & Provandie Adv., Boston

CAPSULE CASE HISTORY: *The Harvest Bread Co. sponsors the Rocky Jones, Space Ranger film show on Tuesday at 6 p.m. (Syndicator is UTP.) One 45-second announcement at the end of the program told kids they could get Space Ranger buttons simply by asking the Harvest Bread deliveryman. Within four days 50,000 kids had asked for buttons. The agency writes: "And you know what it's doing to Harvest Bread sales? They're up and still going up. . . ."*

WJAR-TV, Providence, R. I.

PROGRAM: Rocky Jones, Space Ranger show

AGENCY: Direct

SPONSOR: Firestone Stores

CAPSULE CASE HISTORY: *Firestone Stores plugged an electric toaster on KXLF-TV's Talk of the Town. The program is on from 5-5:15 p.m. and Firestone Stores use one announcement three times a week. The morning following the plug for the toasters, the 36 toasters in stock were sold. The sponsor's cost per month is \$75.*

KXLF-TV, Butte, Montana

PROGRAM: Talk of the Town, announcements

MOVING AND STORAGE

SPONSOR: Lyon Van & Storage

AGENCY: Smalley, Levitt & Smith, L.A.

CAPSULE CASE HISTORY: *The agency was dubious about reaching people on television between 7 and 9 a.m. However, during their first two months of advertising on Panorama Pacific the Lyon Van & Storage Co. received 500 requests to an offer per week. The agency writes: "We are receiving inquiries at a higher rate than we have ever received from any other program or any other media." They use three one-minute participation announcements at a cost of \$350 an announcement.*

KNXT, Hollywood

PROGRAM: Panorama Pacific

MAGIC DESIGNER

SPONSOR: Johney's Hobby House

AGENCY: Cox, Chandlee & Jackson, Charlotte

CAPSULE CASE HISTORY: *The Magic Designer people had been told that their product would not sell well in the South. The Magic Designer is a mechanical toy that makes designs with the use of crayons and paper. Nonetheless, during the Christmas season Johney's Hobby House featured them. After two announcements on WBTV and no other advertising, 3,380 Magic Designers, at \$2.98 each, were sold. The campaign cost \$360.*

WBTV, Charlotte, N. C.

PROGRAM: Announcements

New Business Getter

the RCA TV Switcher TS-5A

adds fades, lap-dissolves,
super-positions to spice up
your commercials



The RCA TS-5A Video Switcher is a flexible two-unit equipment designed to mount in a single standard console housing. The push-button and fader panel may be located as illustrated or in the upper face of the console. The TS-5A is designed for color use as well as for monochrome. You are invited to ask your RCA Broadcast Sales Representative concerning the application of the TS-5A to your specific requirements, or write Dept. R-264, RCA Engineering Products Division, Camden, N. J.

A MUST FOR YOUR TC-4A!

RCA's new TS-5A Video Switcher will give increased flexibility to your programming. If yours is a "Basic Buy" switching layout, where video control functions are centered around the TC-4A Audio/Video Switching Console, the TS-5A will supplement your present equipment, greatly enhance the versatility of your station, give new spontaneity to your commercials.

5 EXTRA INPUTS PLUS "REHEARSAL" FOR YOUR TS-10A!

If your station already includes the TS-10A Studio Switcher and you need to provide for more inputs and rehearsal facilities—the TS-5A Switcheher is the ideal answer. A typical arrangement of these two equipments will provide for independent studio rehearsal plus 5 extra inputs.

HANDY AS AN INDEPENDENT SWITCHER!

The TS-5A also may be used for independent switching systems where maximum program flexibility and economy are desired. The TS-5A can be conveniently mounted in a standard console housing adjaeent to other console control units.

RCA Pioneered and Developed Compatible Color Television

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION

CAMDEN, N. J.



LOOKING FOR ACTION?

SIGN UP WITH "MR. ACTION"



"DOUGLAS FAIRBANKS JR. PRESENTS"

The hottest *new* TV film show you can buy! There are 78 films, all told, with Fairbanks himself as your host-producer for every show... *and* star of one out of every four. And does he do things for *sales*? Just ask his satisfied sponsors... they're not hard to find!

**OTHER TOP TV
FROM ABC FILM
SYNDICATION, INC.**

RACKET SQUAD
PASSPORT TO DANGER
THE PLAYHOUSE
KIERAN'S KALEIDOSCOPE

ABC FILM SYNDICATION, INC.

IMSELF!

**YOU'LL GET
ACTION ON THE
TV SCREEN . . .
ACTION IN
YOUR
SALES!**



VARIETY SHOWS
FAIRBANKS
TOP-RATED AGAIN

Variety's ARB Fi
Chart of Feb 1955, shows
Fairbanks Jr. top again.

FAIRBANKS FILMS WIN
BILLBOARD AWARD

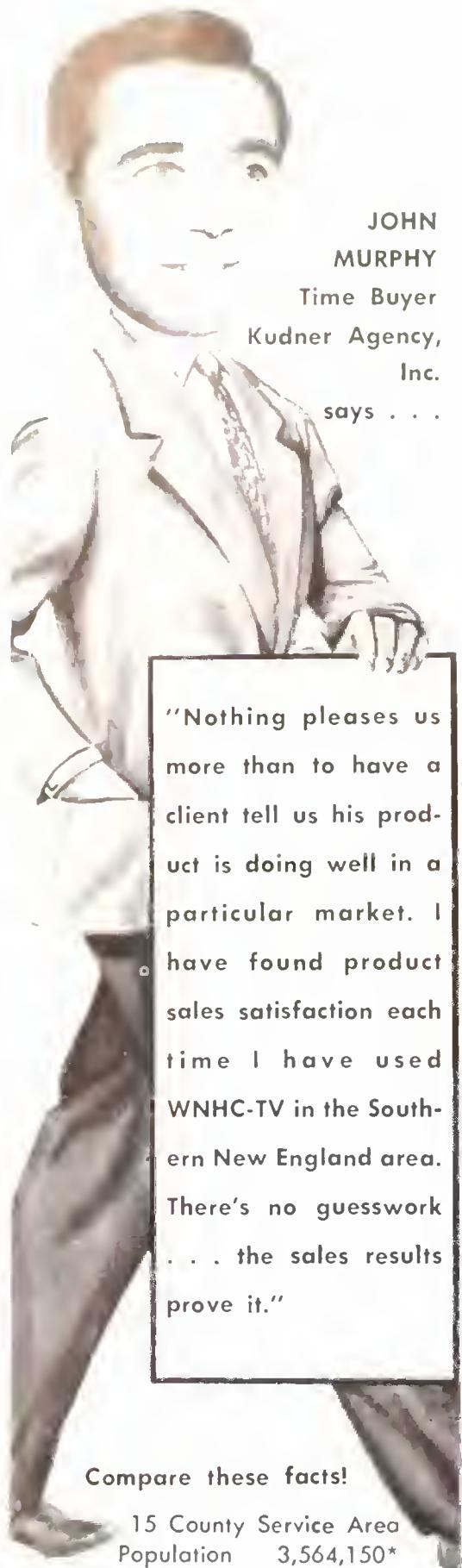
Billboard's Second An-
nual TV Award goes to
"Douglas Fairbanks Jr.
Presents" as the best
non-network dr

RHEINGOLD SPONSORS
FAIRBANKS
3rd YEAR IN ROW

Rheingold Beer is cur-
rently in its third suc-
cessive year of regional
sponsorship of "Douglas
Fairbanks Jr. Presents."
If that sounds like a

7 West 66th Street
New York, N. Y.
SUsquehanna 7-
5000

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS
ANdover 3-0800 ATwood 3885 HOLlywood 2-3141 RAndolph 6302



JOHN
MURPHY
Time Buyer
Kudner Agency,
Inc.
says . . .

"Nothing pleases us more than to have a client tell us his product is doing well in a particular market. I have found product sales satisfaction each time I have used WNHC-TV in the Southern New England area. There's no guesswork . . . the sales results prove it."

Compare these facts!

15 County Service Area
Population 3,564,150*
Households 1,043,795*
TV Homes 934,448**

Sources
* 55 SRDS Consumer Markets
(Pre Final)
**CBS NIELSEN 1953 — updated
with RETMA Set Sales January
1, 1955

See Your KATZ Man
Serving Hartford & New Haven areas



agency profile

Peter A. Krug

Director of Radio-Tv
Calkins & Holden, New York

"Ashes to ashes, dust to dust, if the low ratings don't kill us, the high cost-per-1,000 must!" This, says Calkins & Holden's Peter Krug kiddingly, is a poetically stated advertiser's lament that could easily be remedied by fixed network tv cost-per-1,000 (or at least on April Fool's Day).

Krug spends this one day of the year gently spoofing the media that feed him (and Mrs. Krug and daughter and son), the remainder of the year working out new ways to profitably employ radio and tv for the benefit of Calkins & Holden clients. Some 40% of the agency's \$11 million billings were in air media in 1954.

"Take nighttime network radio," says Krug. "Now we feel that it can be a fine buy for the right client when used the right way. Prudential Insurance Co., for example, is sponsoring five 15-minute segments weekly of *Fibber Magee and Molly* over NBC Radio, Sundays through Thursday nights. We feel the show provides a highly merchandisable vehicle, delivers a good audience, and is a good buy as a result of the cumulative effect of daily impact."

Krug went on to mention some of radio's answers today to television: (1) saturation techniques; (2) greater flexibility in station lineups; (3) more research about radio's audience composition, which may revise network radio programing structures, since network radio's audience tends to be among older people.

"At the moment we're making an intensive study of various tv commercial approaches in order to develop a new format for commercials," Krug told SPONSOR.

Always interested in new techniques, Krug has been using a device called Cellonatic in the commercials for Prudential's *You Are There*, CBS TV, Sundays 6:30-7:00 p.m. This machine makes it possible to use opticals on live television. Now Krug is trying out some more emotional-appeal commercials, including films of children and animals.

"With kids and animals, you pretty well have to use film," he explained, "because too much can go wrong in live action."

An electronics bug in his spare time, Krug built a home movie theater in his Maywood, N. J., home; uses it to test new pilot films "at the grass roots level," upon family and neighbors. "They're far less jaded than I," says he.

SPONSOR

SPONSORS WARM TO AP

Because . . . it's better
and it's better known.

"Tornado tore through . . .

I'll call back with the details."

Case History No. 7

It was a pleasant Sunday. Dan O'Meara, News Editor at WIOU, Kokomo, Ind., looked forward to a restful, lazy afternoon as he stood in line to buy a ticket to a movie.

A police car pulled up to the curb. The officer, whom O'Meara knew, waved him over to the car window.

"Listen to this report from Anderson," the driver said.

"Dan," the driver said, "just got a report a tornado is ripping through Anderson. Already some injuries reported and ten blocks of houses damaged. It's fifty miles away, you know, but we're going over to give 'em a hand."

O'Meara didn't go to the movie after all. He jumped into the squad car. He notified WIOU to set up its telephone tape recording equipment and called The Associated Press at Indianapolis.

"Tornado tore through," he told The AP. "I'll call back with the details."

Soon O'Meara was in Anderson and the first of his reports started over the wire and on the air. For 13 hours, he covered the disaster from every angle.

There was the minister who was seriously injured when a storm-tossed truck pinned him against the church wall . . . the devastated neighborhood where 40 homes stood roofless . . . the story of the wide-eyed boy who, said his first hint of the



tornado was the sight of a dog flying 30 feet in the air.

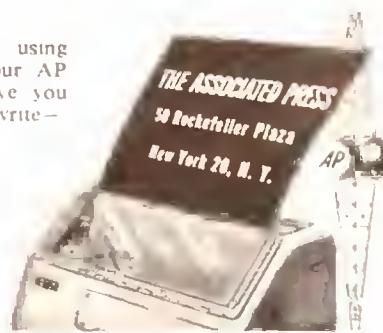
Late the next morning, O'Meara headed for home — and bed.

"It was a break to be there," he said, "to give that kind of direct coverage not only to WIOU's listeners, but to the rest of the gang in Indiana

who keep us posted, through AP, whenever anything happens."

Dan O'Meara is one of the many thousands of active newsmen who make The AP better . . . and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



John Carl Jeffrey, Vice President & General Manager, Radio Station WIOU.

Those who know famous brands...know the most famous name in news is **AP**

SPONSOR Asks...

*a forum on questions of current interest
to air advertisers and their agencies*

What can be done to speed up production and marketing of color tv sets

6
3
0

FULL INDUSTRY SUPPORT A MUST

By David J. Hopkins
Director of Sales
CBS-Columbia, New York



and retailer — gives its full support to color tv production and sales.

This stage of the color sales cycle breaks down into two categories. First, securing the widest possible exposure of color receivers: this is to establish in the minds of consumers the fact that today's color programming and color reception represents a great step forward and is destined to play a vital role in the field of home entertainment. Second, realizing to the fullest the color sales potential represented by the higher income groups capable of paying today's list price for a big screen color receiver.

In order to obtain mass exposure, the industry must have the support of the 30,000 television retailers across the country. A few of these stores have already realized that effective color demonstrations have created increased consumer traffic and greater customer confidence. The American consumer today is vitally interested in color and the retailer, in order to satisfy this consumer, must be able to demonstrate color and authoritatively answer his questions. The dealer who aggressively merchandises color discovers that his black and white sales are stimulated, too.

Further exposure can be secured by

installing color receivers in bars, taverns, theatre lobbies and clubs. This type of installation coupled with the sale and installation of sets in the homes of community leaders and opinion builders will go a long way toward stimulating actual sales to higher income groups that can afford to buy a color television set today.

Despite the limited distribution of color television sets, networks and sponsors alike have extended themselves to make the finest entertainment available in color. During the first phase of color merchandising, the manufacturer and the sales facilities available to him have the responsibility of securing the strategic distribution of color sets on a national basis. Having accomplished this, the networks and their clients will be encouraged to expand their schedule of color programming.

This combination of increased distribution of sets and a wider selection of color programs will do much to break the color log jam and enable the industry to undertake a program of color sales to the 35,000,000 owners of black and white receivers.

COLOR TV NEEDS DETONATOR

By Ross D. Siragusa
President
Admiral Corp., Chicago



What color television needs to get it off the ground and into large scale production is a detonator similar to the device that activates the H-bomb. In our opinion, the detonator or activator for the color television industry will be

continuity of network color programming.

Current color programs are sporadic — at the most only one or possibly two major programs every week or 10 days. A regular diet of daily top quality color programs will serve to whet the public's appetite for viewing them on their own color tv receivers.

The combination of frequency of color programs and increased desire

Can tint tv be pushed?

Ways to give color tv more of a push into the public's arms are outlined here by several prominent set-makers. The views here as well as recent public statements by other manufacturers reflect the general opinion that volume production of color tv sets should not be expected for a year or more.

RCA President Frank M. Folsom recently predicted that color tv's sales development will be very gradual, "one of evolution, not revolution"; color tv, he opines, will probably grow at about the same rate that two-set homes are coming into being.

Eugene F. McDonald Jr., Zenith president, saw black-and-white sets as the backbone of the industry in the foreseeable future; Motorola president Paul L. Galvin reported his firm expects no measurable increase in color tv production until late 1956 or early 1957.

Here, CBS-Columbia, General Electric and Admiral spokesmen air their views on color "speed-up."

of the public to buy color receivers should enable manufacturers to get into regular production. By increasing color receiver output, the industry will be able to reduce costs and pass along savings to the public.

We believe that the industry will enter the first phase of mass production of color receivers in the second half of this year. By 1956 and 1957, color sales should reach major proportions.

UP COLORCASTS, MAKE \$500 SET

By Dr. W. R. G. Baker
Vice President and General Manager
General Electric Electronics Div.
Syracuse, N. Y.



The simplest answer is, "Providing a product the public is willing to buy." But there are three phases to that answer.

To the customer, the "product" is not only the television receiver, but the broadcasts available for reception. There must be a substantial increase in color broadcasts during prime listening periods.

Secondly, color receivers must be available at a price the consumer is willing to pay. There must be made available in quantity a color picture tube which would permit marketing of a color receiver at a suggested list of about \$500. This set should have a 21-inch rectangular picture tube and a cabinet comparable in size, or slightly larger, than today's 21-inch monochrome sets. Although considerable progress has been made in this direction, the goal has not yet been reached.

And finally, assuming that the tube and the cabinet size problems are solved, sales of color television sets will depend upon convincing the consumer of the superiority of color over monochrome to the extent he is willing to pay a premium made necessary by the added complexity of the color receiver—for his color set. This calls for aggressive marketing techniques and exposure of the consumer to color through demonstrations and installations.

I have complete faith that these problems will be solved and color television will become in time the primary home entertainment medium. ★★★



THE AUTOMOBILE INDUSTRY is wild about Sioux City Sue

It's not her personal appeal — chic chick that she is — it's her modern taste in transportation that endears Sioux City Sue to auto builders and their dealers. You see, this fashionable gal spends upwards of \$100 million a year on rakish runabouts.

Another swain with soft eyes for Sue is the fellow at the service station. She tosses a cool \$55 million in his till each year.*

A big reason for her generosity is KVTY. Sue watches Channel 9 faithfully and more often than not spends accordingly. If you want to join the other smart advertisers on her date list, see your Katz representative.

* Sales Management's "Survey of Buying Power"

CBS ABC DUMONT

KVTY
Channel 9

Sioux City, Iowa
Serving Iowa's 2nd largest market

A Cowles Station. Under the same management as WNAX-570, Yankton, South Dakota - in the land where radio reigns. Don D. Sullivan, Advertising Director



**In the
SOUTH'S
fastest growing
market!**

POPULATION

1940 88,415
1953 197,000

RETAIL SALES

1940 ... \$ 20,251,000
1953 ... \$184,356,000*



RANKS 92nd IN EFFECTIVE BUYING INCOME
HIGHEST PER CAPITA INCOME IN LOUISIANA

WORLD'S MOST COM-
PLEX OIL CENTER

CHEMICAL CENTER OF THE SOUTH
DEEP WATER PORT



To see your sales reach their greatest heights in this rich petro-chemical market, select WAFF-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

Tom E. Gibbons
Vice Pres. & Gen. Mgr.

Adam J. Young, Jr., Inc.
National Representative

WAFF-TV

*East Baton Rouge Parish, Survey
of Buying Power, 1954

Channel 28

BATON ROUGE, LA.

AGENCY AD LIBS



(Continued from page 10)

specific show they represent are as apparent as they are overwhelming.

Trend Number Two: TV's discovery of children. Some weeks ago I made a few remarks about how powerful are the tiny hands of tots during the early evening hours. The channel to which they twist the TV dial (until about 8:00 p.m.) stays on whether mom or dad like it or not. (Why I should tell you this, I don't know, since it is as apparent in your home as it is in mine.)

However, in TV we become aware of the mores of people very slowly. ABC got the drift and the edge by putting "Disneyland" in at 7:30 (EST). Its composition of audience, like that of *The Lone Ranger* and *Rin Tin Tin*, is family—kids plus adults. Lots of viewers per set. Good climate for advertising.

CBS saw the trend developing and decided to hurry it along. So it's clearing out its five-day-a-week 15-minute programs of news and music between 7:30 and 8:00 and going family-type with kid-appealing programs. This means five new shows therein (unless some come from other spots).

NBC will have to do something similar sooner or later.

Sunday night the pattern is even more pronounced. The kiddies swing the family from *Roy Rogers* on NBC to *Lassie* on CBS where they stay right through *Private Secretary* and *Ed Sullivan* (until they are forced to go to bed).

This trend, having developed from an analysis of the medium this past year, is also being intensified in the pilots being shown around town. Family shows are in the works with most producers, network as well as independent.

As a corollary, animal epics will abound. More dogs for sure. Horses will come into their own (I know of three). And for all I know, someone right now may be trying to get the rights to Tennessee Williams's *Cat on a Hot Tin Roof*. ***

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St.

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



Take a sparkling jingle from the Fitzgerald Advertising Agency on the theme of "Life Gets Brighter! . . . Brighter! . . . with Jax Beer." Add to it the Creative and Production Departments of SARRA, plus the wonderful choreography and dancing of Rod Alexander and Bambi Linn, and you have a series of commercials which will delight audiences everywhere and make new friends for the Jackson Brewing Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



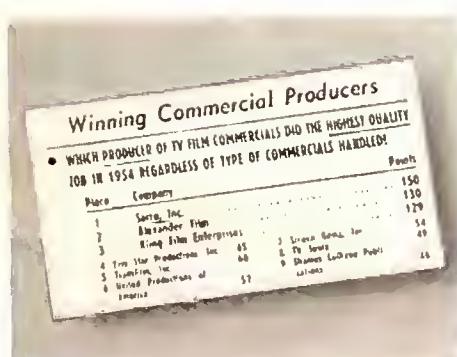
The same originality that has made the Dorothy Jarnac Stopette commercials so famous is used in "Millie's Millions." In this new commercial all of Stopette's modern selling points are emphasized in an old movie type "Drayma" of love and success. Produced by SARRA for Jules Montenier, Inc. through Earle Ludgin & Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Mirror, mirror tells all in these new commercials for St. Joseph Aspirin. The reflection quickly spells out the thoughts of the viewer and demonstrates the rapid effectiveness of the product. Interesting photographic techniques, combined with good product identification make these one-minute and 20-second spots pleasant and impressive. Created for Plough, Inc. by SARRA through Lake-Spiro-Shuman, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



For the second straight year in a row, SARRA has won first place in THE BEE BOARD TV Film Service Awards, for TV commercial producer doing the highest quality work.

What is SARRA quality? It is a cooperative effort of a large group of clients to whom *bests* are more important than *bids*, and SARRA's Creative and Production staffs a permanent group whose only work is visual advertising. To insure the best reproduction of this cooperative effort, SARRA's own laboratory custom prints each spot.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

EXTRA

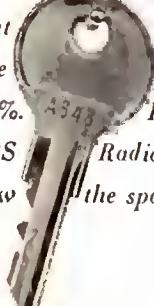
of the day and night—Nielsen's now reports to CBS Radio show that motorists radio audience. And to the advertiser you tell your story to the 75 million get the 26 million sets in cars

adio listeners every hour
ounting the audience in cars! His first
old as much as 33 per cent to the
ese listeners come absolutely free. When
dios people have at home, you

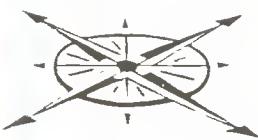
EXTRA!



This initial report shows that even in mid-winter, radio talks to as many as two million cars a day. On the average, people driving during the day add 14% to the weekday radio audience, and on Saturdays and Sundays, 19%. People driving at night add 14% during the week, and on the weekend, 18%. Moreover, CBS Radio's recent studies on the Jersey Turnpike indicate that seven motorists tuned in to a program known to the sponsor and can "play back" substantial parts of his commercial.



Roundup



Prize donors help promote Colgate-Palmolive quiz show

The *Feather Your Vest* show on NBC-TV has a unique method for keeping itself supplied with costly prizes for contestants while also promoting the show for its sponsor, Colgate-Palmolive Co. The William Esty agency last year formed a group called "The American Home Beautifying Institute"



Prizes are displayed daily in a complete room

to coordinate the efforts of prize donors in promoting the show. The institute encourages the donors (1) to buy adjacencies before and after the show on their own local stations and (2) to build store-wide promotions featuring prizes highlighted on show.

A single room of a house is shown each day with donors' prizes mentioned by the female m.c. while she shows viewers how the room is arranged and furnished. A contestant picks out the particular prize she would like to win, if she answers the questions correctly. Show is aired Monday through Friday 12:30 to 1:00 p.m. from New York City.

The prizes furnished range from picture frames all the way to a house, which is given away as the Grand Prize several times a year. Show is carried by over 80 stations. ★★★

Home show tours WAVE-TV, screens Louisville tv farm

NBC-TV's "magazine" show *Home* became *Farm* for one day when it originated from Louisville's WAVE-TV. Seeking a "typical American family farm home" to feature for a spring show, *Home* decided to spend 25 minutes of their hour show there.

The show featured a tour of the station's farm and viewers learned, among other things, how to prepare a Kentucky smoked ham. Cameras looked in on the various farm animals and one camera was mounted atop the 60-foot silo to scan the 350-acre farm. *Home* may make another visit to the farm during the summer. ★★★

Oklahoma broadcasters sponsor soil judging contest

WKY and WKY-TV, Oklahoma City, expect to have at least 27 foreign nations represented at their fourth annual National Land Judging Contest to be held late in April. The contest attracts contestants from over half the states in the U.S., is operated in inter-

ests of the soil conservation program.

The stations receive cooperation from the various state and national agricultural agencies as well as from Oklahoma A&M College and the Oklahoma Soil Conservation Service. The contest, under the direction of farm director Jack Stratton, drew over 2,000 soil conservation enthusiasts in 1954. This year, the contest and accompanying school, has been broadened in scope, and even larger crowds are expected. Cash awards total over \$2,000. ★★★

Amazo magician sells pudding-pie mix on tv

A tv spot campaign is being conducted via K&E by American Maize-Products Co. using one-minute films starring a magician, Milbourne Christopher, who Amazo by doing a fast trick and then moves into a pitch for the instant pudding and pie mix. The film commercial is especially designed for the small fry, pointing out that each package of the product contains a trading card with a trick kids can

easily learn. To tie it all together in the minds of the viewers, Christopher is billed as Amazo the Great. ★★★

WXLW, Texaco team up to aid dial change in cars

When WXW, Indianapolis, changed its frequency from 1590 to 950, general manager Robert D. Enoch arranged for 70 Texaco dealers in the area to alter car radios of listeners free. All the car owner had to do was drive into the service station and request the alteration.

The service stations erected window display posters advertising the fact that they adjusted the push-button radios free, and WXW gave the plan short plugs over the air. A complete manual explaining how to change the radios was supplied to the Texaco mechanics



Free car radio adjustment promoted sales by the station.

Within five days the Texaco dealers reported about 100 sets per station per day were being adjusted. Texaco station men were reported "highly pleased" with the influx of trade that the venture brought them. ★★★

Redesigned Marlboro pack wins two annual awards

The new Marlboro cigarette case (see "Should you redesign your package for color tv?" SPONSOR 21 February 1955) received two awards from the Folding Paper Box Association of America. The new design took first place in both the "Tobacco" and "New Use" categories of the 1955 Folding Carton Competition. The new package is among those U.S. companies have redesigned recently keeping the needs of color tv in mind. ★★★

Briefly . . .

Television continues to erect towers that overshadow the Empire State Building, until recently the world's tallest man-made structure. A television tower is being erected near Dallas for use by KRLD-TV and WFIA-

TV that will measure 1,521 feet. This is 50 feet taller than the famed New York sky-scraper together with its tv tower.

* * *

KMA, Shenandoah, Iowa has a colorful brochure available describing its history as the station enters its 30th year. The booklet depicts the coverage the station has given its varied programming fare, is liberally sprinkled with photos of the staff in action.

* * *

One of the most complex tv hook-ups ever used brought the live telecast of the feature race on opening day from Oaklawn Park, Hot Springs, Ark., to KATV viewers. Using portable microwave equipment, Southwest Bell-Arkansas established the complex hook-up as follows: the live signal went from a portable station atop the grandstands to a microwave receiver on West Mountain, then $11\frac{1}{2}$ miles to a tower at Magnet Cove, to another tower on Shinall Mountain, then 11 miles to a portable receiving-transmitting station on top of Southwestern Bell's "MOhawk" exchange office in Pulaski Heights, and finally by cable to the KATV station in Pine Bluff.

All of the involved equipment is being left in position because KATV is televising the feature race every Saturday as long as the meet is on.

* * *

The famous American baritone John Charles Thomas is now the general manager and vice president of KAVR, Apple Valley, Calif. Mr. Thomas, who has performed with many of the most famous opera companies in this country, will also participate in some of



KAVR's general manager John Charles Thomas

the new program ideas which KAVR will broadcast. He is probably best known as a member of the Metropolitan Opera Company which he joined in 1934.

(Please turn to page 121)

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Choose
any measurement
you like —

HOOPER

NIELSEN

B M B

S A M S

P U L S E

For 31 years
WDBJ has been
the MOST LISTENED
TO — MOST RESULT-
FUL RADIO STATION in
Roanoke and Western Virginia.

Ask Free & Peters!

WDBJ

Established 1924 . CBS Since 1929

AM . 5000 WATTS . 980 KC

FM . 41,000 WATTS . 94.9 MC

ROANOKE, VA.

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., National Representatives



don't gamble on ghosts!

Still
First and Best
in Sacramento

KCCC-TV

WILD

COVERS
THE NATION'S
27TH

Metropolitan Market
plus
All County Trading Area.



"First In The
Heart Of Dixie"

POPULATION	1,840,145
RADIO HOMES	485,964
NET INCOME	\$1,946,254,295
RETAIL SALES	\$1,175,549,610

**"You Can't Buy
A Better Station"**

George L. Sutherland—Gen. Manager
Represented Nationally by Forjoe Inc.
In the Southeast by Clark Brown Inc.

WILD
10,000 WATTS
850 KC -- MBS

SPONSOR BACKSTAGE



(Continued from page 26)

ah—hmmmm—if you don't mind, in your closing, if you'll just—er—ah—uhhh—just sort of say a word or two. . . ."

Nothing, I have noted, will result in a reaction on the star's part, wherein he believes he is being soft-soaped into doing something considerably beneath his stature as the greatest performer in his line, than the approach I've just outlined. On one occasion a performer even replied:

"Wait a minute, buddy. I'm an *artist!* . . ."

There is, I think, a pretty simple approach to honestly persuading a performer that it's highly important and even desirable that he do part of the selling. It's this:

In the years of show business BT (Before Television), a performer measured the quality of his work by applause. In tv there is quite another measure of an entertainer's acceptance. Rating? Partially, yes. But the final measure is whether or not the show the performer is doing, is selling the sponsor's product. The performer's audience today applauds him on television in the final analysis, in just one way. They go out and buy the product. When they don't, the honest and reasonably intelligent performer, will get a horrible mental picture of those cold audiences at the Bijou, who sat on their hands, while a guy was up there giving his all.

When an entertainer buys that concept of tv applause, he'll "sell" not only without griping, but with enthusiasm.

Actually this problem will slowly but steadily correct itself. Intelligent talent, and particularly personal managers, are not only eager and willing to help sell the sponsor's product, but are conscientiously working toward learning how to sell it most effectively. For example there's a young girl named Betty Johnson, who has done considerable radio and some tv work. Fundamentally Betty's a singer, though she's constantly studying dancing and dramatics. She's currently working on the Galen Drake radio show on CBS and makes records. But Betty has done a series of commercials for Borden's, and she and her managers are as alert to opportunities to do other commercials, as well as to get increasingly important jobs as a straight performer.

This is not just a question of earning a few extra dollars from the commercial work, but much more a matter of proper development as a show business personality, 1955. When Betty hits it big, as I'm sure she will, she'll be prepared to do a complete job for her sponsors—she'll sell the product as well as she sells her songs.

★ ★ ★

Marketing Gold Mine!

By John Pepper and Bert Ferguson



There's not a sales manager alive who wouldn't be glad to give his eyeteeth for a brand new market. Well, we've got one. Not simply brand new. But brand new and heavily populated. Brand new and free spending. Brand new and sold 100 percent on one medium!

Try and find a market like it—we'll bet you can't! This single market is bigger than New York City. Bigger than Los Angeles. Bigger than St. Louis—Cleveland—Philadelphia.

And it's been right under the nose of everybody in Memphis for a long time. But until our radio station WDIA became the first to program exclusively for *Negro listeners* here, this great new market remained undiscovered.

10% of USA: For WDIA commands the Negro market in this area. And right here are close to 10 percent of all the Negroes in the entire United States! We call it the "Golden Market." It numbers 1,230,724 Negroes.

Spend 80%: These folks make money. What is even more important to sales managers, they *spend most of it*.

It is a fact that these folks spend, on the average, 80 percent of the money they earn. They spend it on consumer goods and services.

And here's something else. As has been recently pointed out in *Sponsor*, these folks are not to be classified as "buyers from a low income group."

Quality Buyers: They buy, if anything, the better quality items for sale. They buy plenty of matches and baking soda and soft drinks. But they're also eager customers for *big* items. Big cars. Nice houses. Fancy suites of furniture.

What we're getting at is this. These folks buy for the same reasons that other folks buy. But they have *additional* reasons, peculiar to their own group.

The Memphis market is 40 percent Negro—an important fact to think about in its own right. But add to it these facts.

That Negroes buy 64.8 percent of all flour sold in Memphis.

Negroes buy 56.6 percent of all laundry bleaches sold in Memphis.

Negroes buy 50.3 percent of all mayonnaise sold in Memphis.

Negroes buy 60 percent of all chest rubs sold in Memphis.

Negroes buy 60 percent of all deodorants sold in Memphis.

That is not "low income" buying. That is what we might call "special group" buying. For special reasons.

And one of those reasons is that Negroes in the South use their homes for a great part of their social life. They spend money on *things* for their homes.

They have larger than average families. They spend money on *things* for their children.

The point is that they are willing—far more willing than the average man—to spend their money. They have been spending it, and are continuing to spend it.

In our WDIA area, their wages will amount to \$278.

152,551.00 this year. That's *over a quarter billion dollars*.

And remember that 80 percent of it is going to be spent on *things* for home and family—consumer goods.

Their Own Station: Now here is where we can tell you how you can reach this market—positively.

You can reach it with WDIA.

For WDIA was the *first* station to talk to these folks in accents they know and understand, in the Southern city that ranks *first* in Negro population.

WDIA uses Negro music. Turn the dial idly—you can't mistake it.

WDIA uses Negro voices. Willa Monroe, star of "The Tan Town Homemaker Show," was the first Negro woman broadcaster in America. Ford Nelson, star of "Glory Train," "Highway to Heaven" and "Tan Town Jubilee," is known to every Negro for miles and miles around.

Tremendous Response: No wonder these folks regard WDIA so proudly as the *only* station *their* station! No wonder they keep WDIA tuned in—morning, noon and night.

No wonder this keen appreciation—this fierce devotion—has swept WDIA from 250 watts to 50,000 watts of power—in just one big step!

No wonder this feeling has put WDIA at the *top* of both Hooper and Pulse tabulations. And this, in a field of 8 stations, some of which had been on the air in Memphis for more than 25 years!

Does this combination of heavy spending, concentration of customers and direct contact through a single medium of unmatched acceptance get results?

You bet it gets results.

Here are just a few of the nationally famous advertisers who came to WDIA and got results—whopping results:

Crisco, Halo, Kool Cigarettes, Super Suds, Drano, Folger's Coffee, Hunt's Tomato Sauce, Kellogg's Corn Flakes, Swansdown Cake Mixes, Pet Milk, Wildroot Cream Oil, Gold Medal Flour, Wrigley.

We could add a list of many more.

But we'd like to talk about the kind of product and sales problem that especially interest *you*. No matter what the product, we'll have some pertinent information. No matter how the problem of making sales in the South has looked to you until now, this is a *new slant*.

You write us a note, and tell us what product you're working with. We'll send you back promptly the *hot* not cold figures on our "Golden Market."

WDIA is represented nationally by John E. Pearson Company.

John Pepper
President
Bert Ferguson
General Manager
James H. Warren
Commercial Manager

Mr. Station Manager:

*Are you looking for results from
your trade paper advertising?*

Colorado Television Corporation

1089 BANNOCK STREET DENVER COLORADO • PHONE TABOR 6386

CHANNEL

9

*“Sales
Results on
the trip
were
excellent”*

JOSEPH HEROLD
Station Manager

March 2, 1955

Mr. Edwin D. Cooper
Western Manager
SPONSOR Magazine
6087 Sunset Boulevard
Los Angeles, California

Dear Ed:

I found, while on a sales trip to New York, that timebuyers do look at the ads in SPONSOR. KBTM ran a full-page ad in the January 10th issue of SPONSOR which coincided with my sales trip to New York. Quite a number of timebuyers mentioned they had seen the KBTM ad and were quite impressed with the story on the program ratings of KBTM.

Sales results on the trip were excellent and I am firmly convinced that our ad in SPONSOR helped to pave the way in connection with many of our sales pitches.

Kindest regards.

Sincerely,

Joe Herold
Joseph Herold,
Station Manager

JH:rls

WPAL

1000 WATTS
TELEPHONE 3-6428

CLEAR CHANNEL 730
CHARLESTON, SOUTH CAROLINA



Mr. Norman R. Glenn, publisher,
Sponsor Publications Inc.
40 East 49th Street,
New York 17, N.Y.

Dear Norm:

I know you like "off-beat" letters. So bear with me and you'll find this one fits that classification.

About three years ago we entered into a national promotion campaign, using only SPONSOR, with a series of ads pointing up our "Pal" trademark and outlining the specialized negro programming and high ratings at WPAL. We continued this ad schedule for two years.

During the period in which the ads were running I was constantly amazed at the strong identification of our little dog. After our ads had been running about six months time buyers would say, when I called, "Oh yes, you're from the 'little doggy' station."

All this leads up to the fact that since we've been out our identification has slipped, and we need the push that SPONSOR can provide.

So we'd like to reinstate our schedule of third page ads effective with the first April issue once a month for one year. Lots of new time buyers in the business who ought to get acquainted with "Pal."

Would you be good enough to send me a contract--same rate, I trust.

Cordially,

Lauren Moore
Executive Vice President

*"Oh yes,
you're from
the little
doggy
station"*

Here's what an ad schedule in SPONSOR does for your station. You're in the limelight. And that's important. For there are more than 3,000 sets of tv and radio call letters fighting for the timebuyer's, account executive's, and ad manager's attention. Your message gets the full attention of these decision-makers in a top-rated prestige magazine where 7 out of 10 readers are in buying jobs (guaranteed circulation 10,000) and every word of editorial copy is beamed right at them. You can't beat a buy like SPONSOR.

SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

AUTORAMA

(Continued from page 44)

to go to buy 1955 models of all makes.

And Lane himself would, of course, be the selling with the aid of his omnipresent blackboard.

The week-long build-up campaign which preceded "autorama" night stressed the idea that the event was one in which the public could take active part. Air commercials and newspaper ads all mentioned to listeners and readers that "You participate." The hoopla also played up Olin's as the "World's Wildest Traders."

To help get these ideas across, Olin's bought 70 one-minute announcements divided between three Miami radio stations, WINZ, WMBM and WIOD.

On WTVJ, Ed Lane called attention to the event on Olin's Tuesday evening *Big Playback* program and Thursday night *Hollywood Spotlight* show. At no cost to the sponsor, the station ran 18 promotional announcements between Wednesday and Friday urging attendance at the event. In addition, on Friday afternoon on its *Alec Gibson Show* (4:00-4:30 p.m.), WTVJ included a five-minute segment showing the activity of setting up equipment for the "autorama" remote. This helped establish the exact location of the event with viewers.

Newspaper ads ran in the *Miami Herald* and the *Miami Daily News* every day Monday through Friday of the big week.

The "autorama" was scheduled to be telecast from 12:15 a.m. to 7:00 a.m..

a time when Miami television is normally dark. M.c. of the show was Jack Cobb, WTVJ staff performer. Ed Lane's on-camera trading and auto selling for Olin's was interspersed with entertainment acts such as the Vagabonds, Calypso Eddie, the Ringling Bros., Barnum & Bailey Trampoline act, several dance acts, and music by a hillbilly band.

The auto trading proceeded in this manner. A customer would drive his car in front of Olin's blackboard (well covered by a tv camera) and tell Lane what he would like to buy. Lane would appraise the customer's old car and a salesman would then drive it off the lot. Another salesman would then drive the new car "on camera" and Lane would make a deal with the customer. The price agreed, the customer

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITTEE, MANAGER, REP
BATON ROUGE, LA.	WBRZ	2	14 Apr.	100	890	NBC ABC	WAFB-TV	80,000	Louisiana Tv Bestg. Hollingberry Baton Rouge Bestg. Co., owners Douglas L. Mansfield, pres. C. V. Porter, v.p.
BEAUMONT, TEXAS	KFDM-TV	6	1 Apr.	100	537	CBS	KBMT	40,000	Beaumont Bestg Corp. I. Free & Peters D. A. Cannan, pres. C. B. Locke, exec. v.p.
BUFFALO, N.Y.	WBUF-TV	17	9 Mar.	78	428	NBC ³	WBEN-TV WGR-TV	170,000	WBUF-TV, Inc. H-R Sherwin Grossman, pres., gen. mgr. Gary L. Cohen, exec. v.p.
HILO, HAWAII	KHBC-TV	9	25 Mar.	2.12	-302		None	NFA	Hawaiian Bestg System Free & Peters P. Howard Worrall, pres. C. Richard Evans, v.p. & gen. mgr.
PROVIDENCE, R. I.	WPRO-TV	12	27 Mar.	316	511		WJAR-TV WNET	88,000	Cherry & Webb Bestg Co. Blair William S. Cherry, pres. Doc Schoen, gen. mgr.
WACO, TEXAS	KWTX-TV	10	30 Mar.	107.2	525		KANG-TV	46,965	KWTX Bestg Co. Pearson Mrs. Mabel B. Morris, executrix of estate of late Beauford Jester James A. Buchanan, dir.

II. New construction permits*

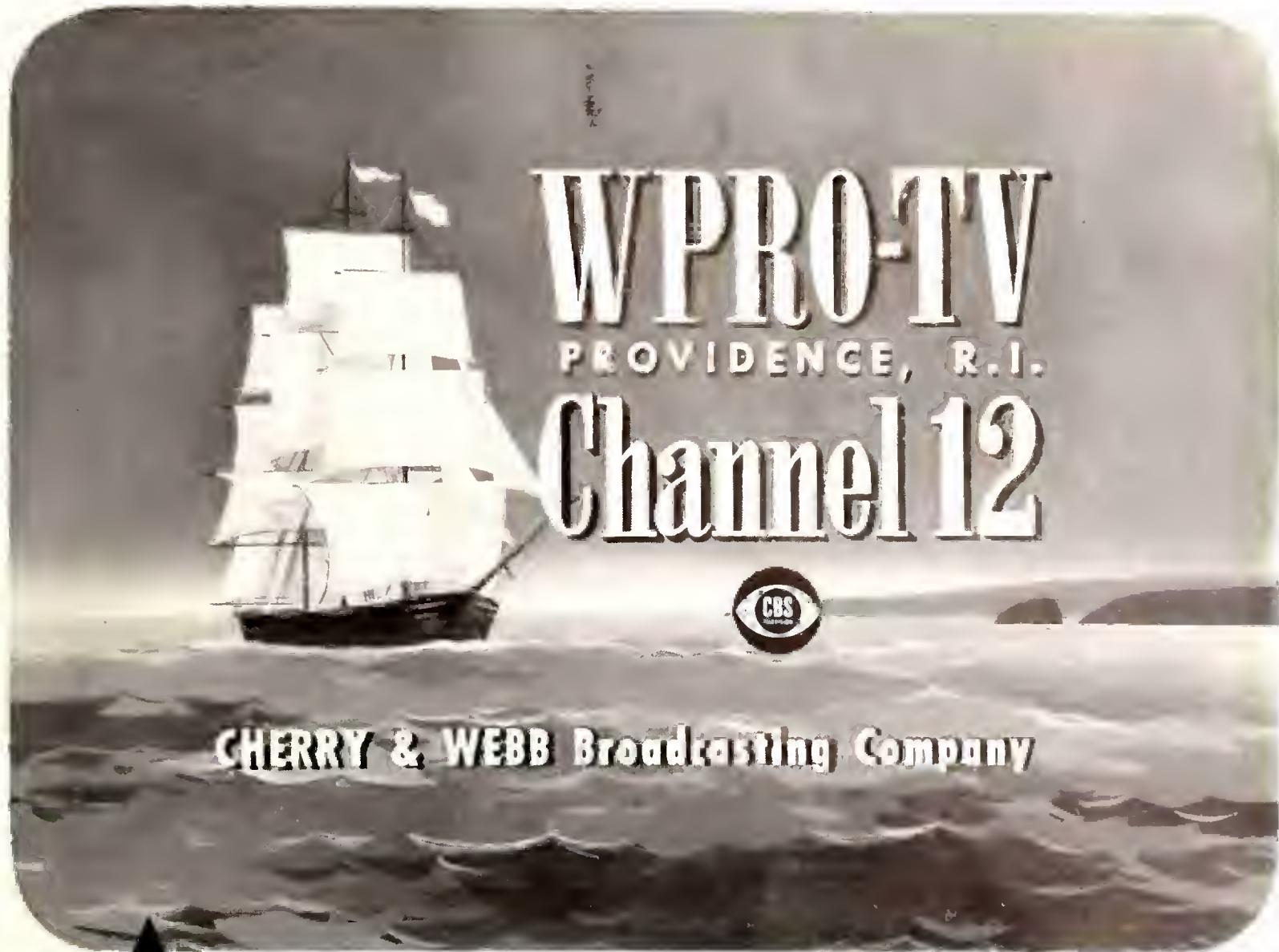
CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	TARGET DATE	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITTEE, MANAGER, RADIO REP
DES MOINES, IOWA		8	23 Mar.		316		623 KGTv WHO TV	302,000 vhf	Cowles Bestg Register & Tribune Co. 100% owner Gardner Cowles, pres. John Cowles, chmn of bd & v.p.
MOBILE, ALABAMA	WKRG-TV	5	23 Mar.		100		520 WALA-TV	101,100 vhf	WRKG-TV Inc. Young Kenneth R. Giddens, pres. Joseph H. Little, v.p.
ROANOKE, VA.		7	31 Mar.		316		1997 WSLS-TV	325,769	Times-World Corp. Free & Peters J. B. Fishburn 86% owner
YAKIMA, WASH.		23	30 Mar.		21.9		960 KIMA-TV	47,567	Chinook TV Co. Walker Robert S. McCaw, sole owner

BOX SCORE

U.S. stations on air	138	Post-freeze commercial c.p.'s	598 ¹	U.S. tv sets (1 Mar. '55)	35,028,000\$
Markets covered	260	Grantees on air	331	U.S. tv homes (1 Mar. '55)	33,200,000\$

*Birth new stations and stations going on the air listed here are those which occurred between 1 Mar. and 31 Mar. 1955. Information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one half the visual power. ***Antenna height above average terrain (not above ground). Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ¹Data as of 30 Mar. 1955. Planning film market cases, the representatives of a

radio station which is granted a c.p. also represents the new tv operation. Since at present it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at present on sets in market. ¹Interlocking ownership with KFDX, Wichita Falls. ²Resumed operation after a 2 week off air period. ³Subject to FCC approval.



▲ The symbol of
TOP TELEVISION
in New England's
BIG THREE Market

The "Big Three"—Providence, Fall River and New Bedford—together comprise the nation's 14th market, a billion dollar retail sales area.

In this market the familiar call letters WPRO have long stood for the best in radio, with the largest listening audience in the area.

Now WPRO-TV brings to this audience the best in TV from CBS Television and local originations over Channel 12, continuing a long tradition of community service.

WPRO-TV is owned and operated by the Cherry & Webb Broadcasting Company.

Represented exclusively by

BLAIR

New York • Chicago • Detroit • San Francisco • Boston
Dallas • St. Louis • Jacksonville • Los Angeles • Seattle

would sign the necessary papers and drive off with his new car. This sequence was repeated time after time.

By 7:00 a.m., 141 cars (118 of which were 1955 models) had been sold. Also aiding in sales during the night was a "Chinese Auction" conducted at four other locations on the lot. 1955 model cars were driven onto separate daises and the purchase price of each marked on a board behind it. Every minute that the telecast continued, the price of the cars were reduced by \$1.00 until they were sold.

Over the remainder of that week-

end, Olin's sold 160 more cars in addition to the 141 sold during the program. This total of 301 is a sharp contrast to the average of 120 cars sold on the same days during the previous three weeks.

The "autorama" started off with a rush of visitors; of the total number who came, half of them visited during the first two hours. However, it is interesting to note that the heaviest volume of business was accomplished between 4:00 and 5:00 a.m., according to WTVJ. The people who came during these hours, were not seeking enter-

tainment, says the station—they were there to buy. Lane feels that had there been two selling areas during this rush period, even more cars would have been sold.

News of the event reached far. One customer came all the way from Key West, 165 miles south, arriving at 6:45 a.m. to trade in his six-year-old car on a 1955 model. Two customers were from Fort Pierce, 92 miles north of Miami. Motorists from Fort Lauderdale, West Palm Beach and Vero Beach drove to Olin's to trade with Ed Lane.

In addition, Olin's telephone operators checked in 112 out-of-town calls from viewers who called in to say that they would be in to see Lane the following day.

What did the "autorama" cost Olin's? The breakdown runs like this:

Radio announcements	\$ 500
Transcribed commercial	100
Newspaper advertising	580
Tv time charges	1,000
Tv engineering, production	2,000
Talent	600
Total	\$4,780

Since gross sales, as mentioned earlier, ran to \$261.880, this represents a return of over 5.000%!

Friday night, concludes Olin's, is a perfect night for an "autorama." ★ ★ ★

WHLI
"THE VOICE
OF LONG ISLAND"

BIG summer BONUS

8,500,000 PEOPLE WILL VISIT

300,000 additional residents WILL LIVE IN

WHLI's LONG ISLAND

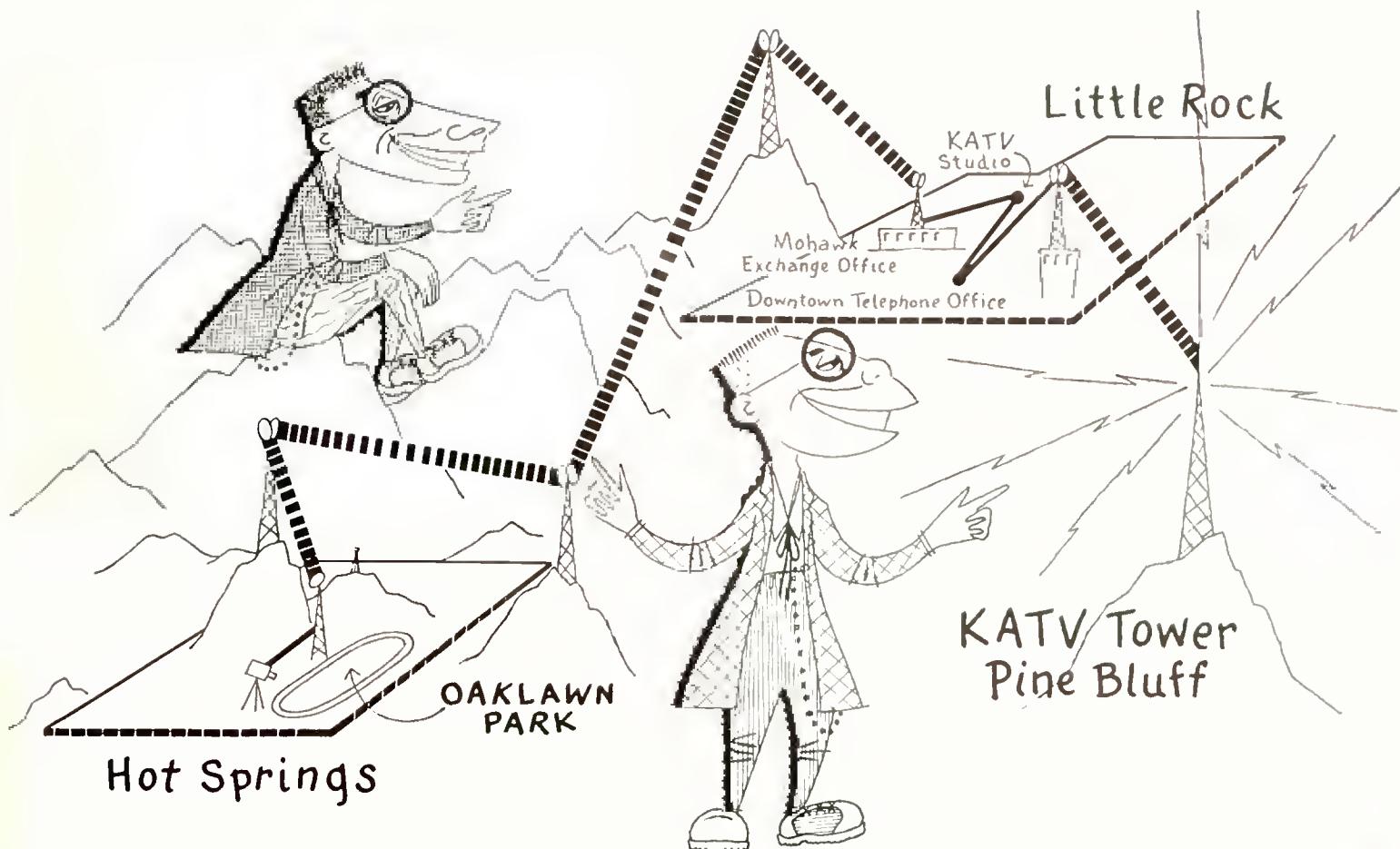
... THIS COMING SUMMER

This BIG BONUS AUDIENCE will listen to WHLI'S Special Summer Programs and Services in cars, Hotels, Homes, Boats, Beaches.

ONE STATION — WHLI Delivers this Audience — because it Dominates Listening* . . . in the Major Long Island Market.

"The Pulse" proves WHLI has the largest daytime audience in the Major Long Island Market.

WHLI AM 1100
FM 98.3
HEMPSTEAD
LONG ISLAND, N.Y.
Paul Godofsky, Pres
Represented by Rambeau
the voice of Long Island



"Dig this CRAZY daisy chain!"

"This is no daisy chain, son . . . it's the microwave hookup created by Southwestern Bell-Arkansas, so KATV and the Chevrolet Dealers of Central Arkansas could put the races from Oaklawn Park in Hot Springs into thousands of Arkansas living rooms!"

"Man, what a layout! Southwestern Bell-Arkansas says that other than the transcontinental microwave system, the KATV hookup is the longest, and has the greatest number of links in the transmission!"

"That just goes to show you son . . . KATV is running way ahead of the place horse in Arkansas!"

"Sing on, Dad . . . you can take a chance on the nags at Oaklawn, but it's a sure bet that an advertiser on KATV is going to be a winner every time!"

Studios in Pine Bluff & Little Rock

For a hot tip on Arkansas see:
BRUCE B. COMPTON
National Sales Mgr.

For a hot tip on Arkansas see:
AVERY-KNODEL, INC.
National Reps

KATV

CHANNEL 7

John H. Fugate, General Manager
620 Beech St., Little Rock, Arkansas



up to or approximately 6,000,000 times were delivered. Audience turnover on the show is about one-third. From the long-range point of view the cumulative audience becomes so large as a result that the 18 rating is still a good buy. Before February, cost-per-1,000 per commercial minute had been running between \$3.90 and \$4.25, which Johnson & Johnson considers satisfactory.

5. The Coca show offered the only possibility at the time of buying one-minute participations in the prime evening programs of NBC and CBS, the

two networks then under consideration. In effect, sponsorship of the program represented a transfer of ad money from *Your Show of Shows*; it was an extension of an existing advertising pattern. (Other accounts which went along on the transfer were Grifin, SOS, Tums.)

6. Power of the commercial. The real choice was between the Coca program and an addition to the print campaign. TV circulation was estimated as roughly equivalent to that of *Life*. The presence of one of the most striking demonstration commercials in

the field, already completely developed and tested, was an important factor in the choice of tv.

J&J's use of participations would appear to be acceptance, in practice at least, of the thesis that program-commercial integration is not necessarily essential to advertising success.

Moreover, the "insertion" approach implies that the purpose of a program is first and foremost to deliver an audience, rather than to sell. Selling is the province of the commercial. No matter how large and pleased the audience, it is up to the sales talk to create desire to buy the product. In the final analysis, the commercial stands alone.

Power to convince: If ever a commercial seemed strong enough to stand alone, it is the egg demonstration. It is vivid, dramatic, interesting to watch, and above all, convincing. Since it is widely regarded as an unusually successful use of tv, it may be worthwhile to explore the reasons for its strength.

First of all, why employ an egg?

The answer begins with a listing of the sales points that were still the basis of the copy platform when Johnson & Johnson issued Super-Stick in 1953. BAND-AID Plastic Strips with Super-Stick were said to be (1) flesh-colored, (2) smoother than the older cloth bandages, (3) thinner than others, (4) washable.

Research by Johnson & Johnson, together with study of consumer mail revealed that women were most concerned with the problem of keeping an adhesive bandage on while washing dishes or clothes. BAND-AID Plastic Strips with Super-Stick, Johnson & Johnson claims, will stay on though the hand is wet. (It is interesting to note in this connection that the company has just been granted a patent for Super-Stick—No. 2703083.)

Here, explains account executive Clifford Smith, was the problem as finally reduced to its essential point: how to convince the viewer that Super-Stick will not loosen in water. Get this one idea across, was the theory, and the major part of the selling job is done.

Former commercials had shown BAND-AID Plastic Strips in action, applied to children and adults in various situations. For Super-Stick a spectacular demonstration seemed desirable. It was decided to build one

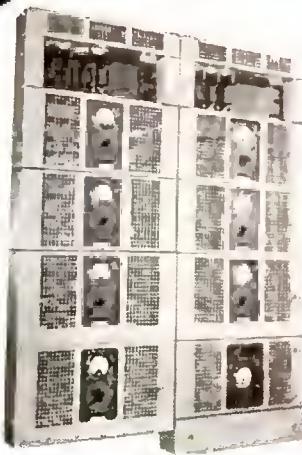


Already the dominant (VHF) station in a 69-county market in S. C., N. C., Ga. and Tenn., WFBC-TV now has the advantage of location in its new building with WFBC-AM and FM. Now more than ever, WFBC-TV, "The Giant of Southern Skies," can give you coverage of one of America's great markets in the Southeast. Ask us or WEED for rates, market data and assistance.



"The Giant of Southern Skies"

NBC NETWORK
WFBC-TV
Channel 4 Greenville, S. C.
Represented Nationally by
WEED TELEVISION CORP.



A.S.E. can switch channels

in the blink of an eye...



to keep your



picture clear...

To help keep network TV pictures clear as they go from city to city, the Bell System is installing Automatic Switching Equipment (A.S.E.) on all major multi-channel radio relay routes.

Here's how it works:

Even the most carefully engineered microwave radio systems are affected by some fading caused by atmospheric changes. The only way to avoid this interference in television pictures carried from city to city by radio relay is to switch the signals to another path.

Manual switching is not fast enough to beat sudden fades. To make the

change-over automatic, the Bell System designed A.S.E. which switches radio relay channels in a split second.

Now—when fading threatens—it is recognized by an electronic device that sends a warning signal back to the control station. The picture is then switched automatically to a protection channel. The entire operation could take place several times a second without disturbing your program in any way.

Advances of this sort in equipment and technique assure that the television public will have the benefit of the best possible service now and in the future.



BELL TELEPHONE SYSTEM

Providing transmission channels for intercity television today and tomorrow

around some object which possessed an intrinsic shock value.

First, a saucer was used. The BAND-AID Plastic Strip held it under water in a sink, ostensibly to suggest the dish-washing situation.

This was followed by a glass tumbler, similarly shown in a sink.

Emotionally, these symbols lacked punch. Still they were used both on tv and in the print campaign.

Then out of the contact department came the idea of the egg. In the words of Y&R's supervisor of television commercials on Johnson & Johnson, John

Swayze, "The egg is probably the most famous of all symbols of breakability." Therefore, it has the great shock value. And while one might doubt the reasonableness of dipping crockery into boiling water, an egg and boiling water seem like a natural combination.

The simplicity of the demonstration is one of its great strengths. All that happens is that a BAND-AID Plastic Strip held by a hand picks up an egg and dips it into a pyrex pot full of boiling water. You see the egg held by the bandage while the water bubbles around it.

Everything depends on your believing what you see. For this reason, slow-motion is employed for what Swayze calls "the key to the demonstration—the exact moment when the BAND-AID Plastic Strip strikes the egg. You have to believe that no trickery is being introduced at this moment, or you will not be convinced."

Slow-motion "lets you see exactly what happens. You see for yourself that the BAND-AID Plastic Strip really does adhere to the egg, that there is no sleight of hand."

Slow-motion has two other advantages: (1) by providing dramatic emphasis it permits you to justify going through your key moment *twice*; (2) because of its enhancing effect, it gives the viewer a chance to absorb exactly what you want her to absorb.

One point remained for the agency and client to clear up before they could sell themselves completely on a commercial which had appealed to them instantly. Spectacular though it

★ ★ ★ ★ ★ ★ ★ ★ ★
"If an advertiser's message doesn't hold the viewer's interest, the sponsor is kidding himself—and that cannot happen often in national campaigns built on winning friends—and customers. Commercials are the preface, footnotes, and program notes to good video fare. And they pay the bill for the best television service in the world—the American commercial method—and the home viewer is never short-changed."

JOSEPH J. WEED
President
Weed Tr

★ ★ ★ ★ ★ ★ ★ ★ ★
might be, was not the egg situation a little remote from actual bandage use? Suppose you do convince the viewer that the BAND-AID Plastic Strip will stick to the egg in boiling water: Will you be able thus to convince her that it will stick on her finger?

Y&R's research department ran consumer panel tests to find out. Groups of approximately 75 people at a time were shown the commercial and questioned about the sticking power of the BAND-AID Plastic Strip. Agency and client were satisfied that the commercial did a good job of convincing. They decided that it should help the viewer make the transfer of ideas by switching finally from the conclusion of the egg demonstration to an actual family situation involving use of the BAND-AID Plastic Strip.

Those who consider advertising more a matter of noise and frequency than convincing sales talk, might take

SOUTHERN CALIFORNIA'S

Biggest Family Attraction

SIC STS FUN FROLIC

"SMOKERS GENERAL STORE"

NOW TWICE A DAY... 2:30 - 3:00 P.M. and 5:30 - 6:00 P.M., Mon. thru Fri.

KFMB-TV

WRAFTER ALVAREZ BROADCASTING, INC
REPRESENTED BY PETRY
SAN DIEGO, CALIF.

America's more market



YOU MIGHT STEAL 4 BASES IN 1 INNING*—

BUT . . .

**YOU NEED WKZO-TV
TO DRIVE SALES HOME
IN WESTERN MICHIGAN!**

AMERICAN RESEARCH BUREAU

February, 1955, Report

GRAND RAPIDS—KALAMAZOO

Number of Quarter Hours With
Higher Rating

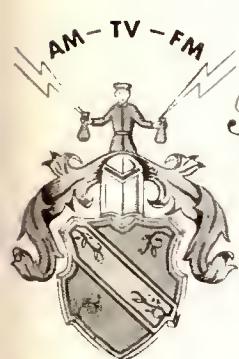
MONDAY THRU FRIDAY	WKZO-TV	Station
7 a.m.—5 p.m.	52	44
5 p.m.—11 p.m.	69	27
SATURDAY & SUNDAY		
10 a.m.—11 p.m.	87	53

NOTE: Survey based on sampling in the following proportions—Grand Rapids (45%), Kalamazoo (19%), Battle Creek (19%), Muskegon (17%).

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. WKZO-TV telecasts with 100,000 watts from a 1000' tower, serves over 540,000 television homes in 29 Western Michigan and Northern Indiana counties *one of America's "top-25" TV markets!*

The February, 1955 American Research Bureau Report for Grand Rapids-Kalamazoo shows that WKZO-TV is the BIG favorite, *morning, afternoon and night!* Your Avery-Knodel man has all the facts.

(100,000 WATTS • CHANNEL 3 • 1000' TOWER)



The Felzer Stations

WKZO—KALAMAZOO
WKZO-TV—GRAND RAPIDS-KALAMAZOO
WJEF—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
KOLN—LINCOLN, NEBRASKA
KOLN-TV—LINCOLN, NEBRASKA
Associated with
WM8D—PEORIA, ILLINOIS

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Josh Devore of the New York Giants set this record in a National League game on June 20, 1912.*

note of the great pains gone to in this commercial to eliminate doubt wherever possible. An example is the apparently trivial question of how much BAND-AID Plastic Strip surface should be shown touching the egg.

John Swayze recalls that in the studio the Super-Stick proved able to lift the egg even if the tiniest of areas came into contact with the egg's surface. While this was indeed an eyebrow lifting demonstration, it was feared that the viewer would simply not believe it. She would probably suspect a trick. It was decided therefore

to use a bandage surface larger than necessary.

The result of all the effort to appear plausible is that the demonstration is plausible on the screen. True, the company does receive letters occasionally questioning whether the commercial is founded on fact, but so far none which say the writers have tried it themselves and failed.

Life of commercial: A year and a half is a long time for a commercial to run. How long before even a powerful one reaches the point of dimin-

ishing returns? Johnson & Johnson seems prepared to let the current one run as long as the evidence indicates it is doing a good job. The company's ad department points to the gag notice it is getting on big variety shows, among them Bob Hope's, on the Garroway *Today* program and others. This notice means, says Schackner, that the commercial "has arrived" because it can be used as an immediately identifiable symbol.

E. G. Gerbic, Director of Advertising and Merchandising, believes that if your commercial says exactly what you want it to say and says it well, there is no reason not to run it for a long, long time. He points to the steady flow of consumer mail which mentions it to bear him out.

If a change does come, color tv may be one of the factors. Johnson & Johnson has just finished a color commercial for possible use on the *Imogene Coca Show* when it gets a color exposure. The egg demonstration is retained, but is given less prominence.

To those admen who wish to try the demonstration for themselves, J&J offers a guarantee of success provided the egg is thoroughly dry to begin with. ★ ★ ★



\$65,000,000.00

—that's the buying power from the corn crop alone in WIBW-TV'S 100 uv area where there are 150,605* TV homes. And that \$65 million is less than 5% of the spendable income available to our advertisers.

WIBW-TV means more . . . sells more . . . to farm families because it's the husky, strapping son of WIBW that Kansas farm families have known and depended on for two generations.

*2 1 55-not including Kansas City and St. Joseph, Mo.



CBS—DuMONT—ABC
TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.

WIBW & WIBW-TV in Topeka
KCKN in Kansas City

WOOLWORTH

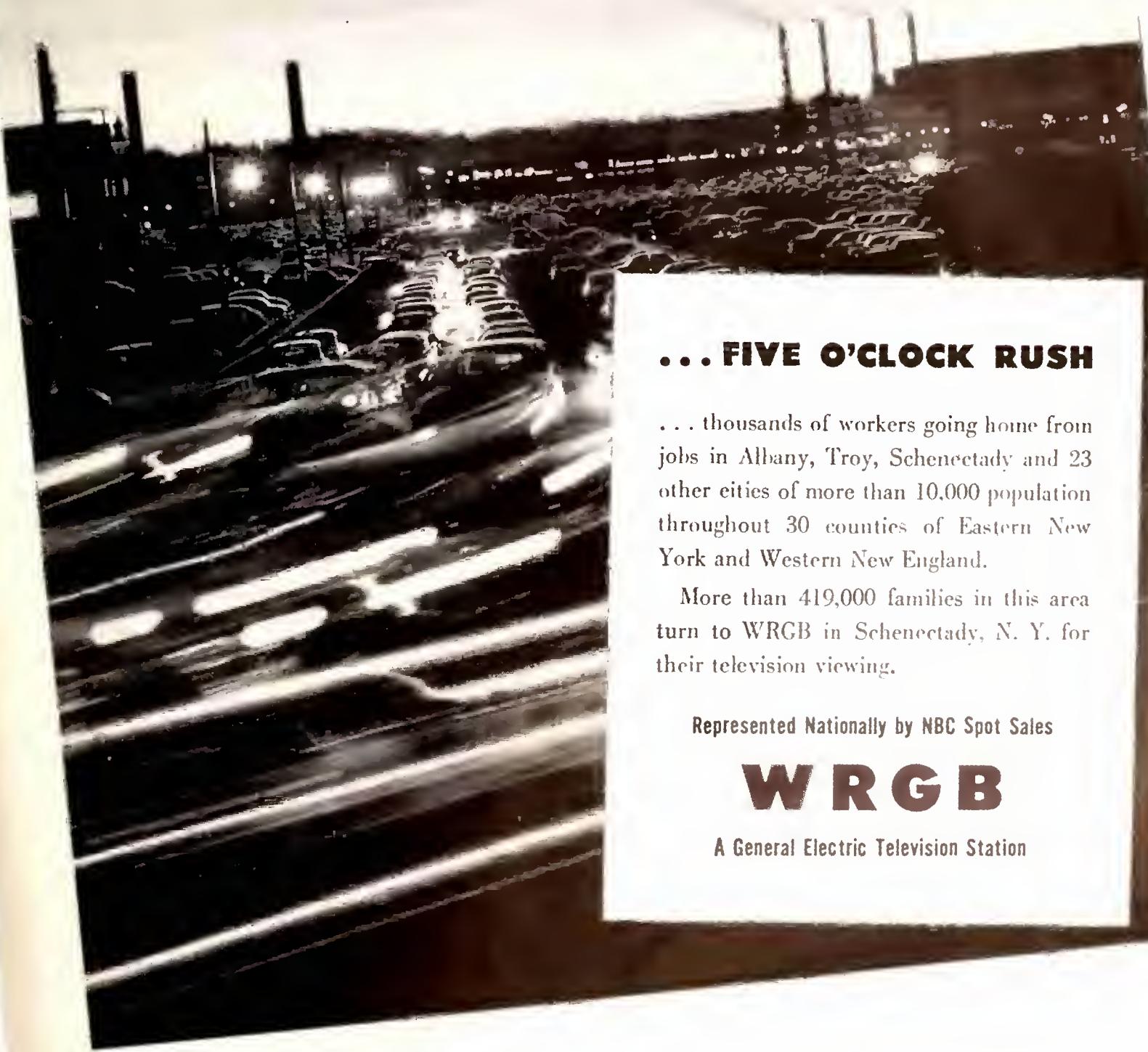
(Continued from page 35)

the coverage of the recommended stations on an acetate overlay. In addition, the agency asked each network to state how many stores would be reached in accordance with four categories of coverage—those areas which reported once-a-week listening by 0-10% of radio homes, 10-24%, 25-49%, 50-100%. The NCS 1952 survey was to be the base.

Regardless of the particular network, however, Woolworth is sold on network radio, and gives the following reasons:

1. It is in 98% of American homes.
2. The ARF study of last spring revealed that there are some 411,000,000 radio set locations in the United States, which makes the medium unique in size.
3. The same study showed that 26,000,000 cars were equipped with sets, verifying what had been commonly believed about extent of the car-radio audience.
4. Of all home radio sets, only 25%

portrait of a market...



... FIVE O'CLOCK RUSH

... thousands of workers going home from jobs in Albany, Troy, Schenectady and 23 other cities of more than 10,000 population throughout 30 counties of Eastern New York and Western New England.

More than 419,000 families in this area turn to WRGB in Schenectady, N. Y. for their television viewing.

Represented Nationally by NBC Spot Sales

W R G B

A General Electric Television Station

in the living room which contains 85% of all home tv sets; this testifies to an important change in the nation's radio listening habits.

- Of the total number of radios, the greatest percentage, *almost 100,000,000*, are in locations where radio does not compete with tv—bedrooms, garages, workshops, cars, etc.

To reach this vast audience, Woolworth decided on early Sunday afternoon. Two factors are involved: (a) desire to avoid direct competition with tv during evening hours and late Sunday afternoon and evening; (2) need to be on the air as close to a selling day as possible, which ruled out Saturday.

Analysis of the 1:00-2:00 p.m. sets-in-use data shows why Woolworth is convinced of the value of that period for network radio. (It is interesting, incidentally, to note that the company expressed its desire for this period before it was offered by CBS.)

In February of this year radio sets-in-use for 1:00-2:00 p.m. was approximately 15% on Sunday; for tv it was 18%. Nielsen's first car rating, ordered by CBS, showed auto radio use increasing the radio figure by about 18%—total radio set-in-use thus comes

to about 18%. Note that no other form of out-of-home usage is recorded. The base for both the radio and tv figures in this case is the same, the total radio count of 45,859,000 radio homes.

In February, then, radio and tv sets-in-use seem to be about the same at the Sunday time. What happens when the warm weather rolls around?

In July of last year tv sets-in-use dropped to 10.1. In-home radio dropped only to 12.4.

It is reasonable to expect, both network and agency point out, that during the summer there will be a very large increase in out-of-home listening as the nation takes to the road in the traditional fashion. No one can today predict what the ear audience will be in July—one informed estimate expects a minimum three-time increase over mid-winter.

In the eyes of Adrian Murphy, president of CBS Radio, the Woolworth step confirms what radio has been saying about its coverage for the past few years. He is confident, he told SPONSOR, that the available audience will continue to grow beyond its present great size, owing to yearly increases in automobiles, portable sets and the

creation of new family units.

He is of the opinion, too, that *The Woolworth Hour* will be a stimulus that can only do radio good, is hopeful that it will influence other accounts to adopt similar media policies.

Cost: One of radio's great charms today is its economy, client and agency feel. A weekly show on tv runs to millions of dollars over a year's period. The radio show is even less costly than a comparable campaign in a major magazine. Cost for one full-page black-and-white ad in *Life* on a 52-week basis comes to \$17,910. Time-and-talent for the one-hour full network program, on the other hand, come to \$16,000.

Woolworth is getting a big bundle of glamor and names for its modest budget. The program is an ambitious venture which will explore the entire range of popular and classical music, try to score many heats in presenting new works and performers. Essentially, the program idea is "what's new in music?"

The idea is to bring a freshness and excitement to the presentation of mu-

(Please turn to page 90)

HERE'S HOW TWO SURVEYS MEASURE WOW-TV, OMAHA!

5 Of The TOP 6 Local Shows Are On WOW-TV !

(Daytime Multi-weekly • Monday thru Friday)

SHOW	STATION	HOOPER POSITION	Feb. 1955 RATING	ARB POSITION	Feb. 1955 RATING
TRAIL TIME	WOW-TV	FIRST	35	FIRST	27.9
SNICKER FLICKERS	WOW-TV	SECOND	24	SECOND	18.0
MOVIE MATINEE	WOW-TV	THIRD	20	THIRD	16.7
CONNIE'S KITCHEN	WOW-TV	FOURTH	16	SIXTH	8.0
NOON EDITION	other	FIFTH	14	FIFTH	9.4
NEWS, FARM & WEATHER	WOW-TV	SIXTH	13	FOURTH	9.4

HERE'S ANOTHER WAY SAME SURVEYS MEASURE US!

WOW-TV LEADS in Quarter Hour Ratings

(Noon til Midnite • Monday thru Friday)

Ask your Blair-TV man or write WOW-TV for spot availabilities in or adjacent to these TOP RATED programs and the HIGH RATED Noon to Midnite period!

WOW-TV-Omaha
Channel 6

A Meredith Station • Max. Power • Affiliated with "Better Homes & Gardens" & "Successful Farming" Magazines • Frank P. Fogarty, Vice President & General Mgr.

FIGURING?



There's an easier way to discover which station reaches the biggest TV audience in Kentucky and Southern Indiana.

CALL YOUR REGIONAL DISTRIBUTORS!

Ask each of them, "What is your favorite Louisville television station?"

Everybody in the Louisville area knows that WAVE-TV delivers a far better signal, over a far greater market, than any other television station. So why not cash in on these first-hand FACTS?

WAVE-TV

CHANNEL **3** LOUISVILLE

FIRST IN KENTUCKY
Affiliated with NBC, ABC, DUMONT



SPOT SALES

Exclusive National Representatives



GASOLINE

SPONSOR:
ESSO STANDARD OIL

AGENCY:
MARSCHALK AND PRATT

WHAM SUCCESS STORY: To promote the sale of Esso products in the Rochester-Western N. Y. market served by WHAM, Esso buys three "Your Esso Reporter" programs daily. These top news broadcasts put Esso products on top of the market. Esso is selling stronger than ever in its 18th year on WHAM.

WHAM Radio, Rochester, N. Y.

Program: 15 Minute News

WHAM RADIO RESULTS

LAWN FOOD

SPONSOR:
GORMEL'S GARDEN STORE

AGENCY:
DIRECT

An idea that "high quality need not be high priced" had to be sold. A "trial" campaign of spots for four weeks using the shotgun technique cleared a warehouse full of lawn food. In one month WHAM Radio moved over 300 tons of lawn food—enough to feed 6,000,000 square feet. So successful was this campaign the client maintained the announcements for several months and since has purchased additional spots and program time.

WHAM Radio, Rochester, N. Y.

Program: Announcements

HOUSEHOLD FINANCE

SPONSOR:
HOUSEHOLD FINANCE CORPORATION

AGENCY:
NEEDHAM, LOUIS & BORBY

WHAM SUCCESS STORY: To add to the more than 30,000 people who weekly open the Household Finance door the local office bought late evening program time. Alfred G. Waack, Director of Advertising said, "Our business in the greater Rochester market is better than ever before in our history. A great deal of thanks is due to the effective selling of our service by WHAM."

WHAM Radio, Rochester, N. Y. Program: Dick Doty, Merry Go Round

COOKBOOKS

SPONSOR: WHAM RADIO

AGENCY: DIRECT

We wanted to prove we could sell cookbooks better than any medium previously used. When nearly half a million—over 454,000—cookbooks were sold—which was double the original estimate for the Rochester market—the promoters were astonished. Everybody in food, publishing and radio timebuying sat up and took notice. It was proven the best recipe for getting a share of the Western N. Y. market that spent an estimated \$415 million on food in 1953 is WHAM Radio.

WHAM Radio, Rochester, N. Y. Program: Personality Announcements

SALT PRODUCTS

SPONSOR:
INTERNATIONAL SALT COMPANY, INC.

AGENCY:
SCHEIDLER, BECK & WERNER

To sell its diversified salt products to housewives, farmers, industrial executives and government officials, International Salt Company has found WHAM to be a good low-cost-per-thousand medium. WHAM has brought sales results in this important Western New York sales market which have helped build and support high distribution of Sterling Salt products. Down-to-earth sales results all along its product line have made International Salt stay with WHAM year after year.

WHAM Radio, Rochester, N. Y. Program: Personality Announcements

Success like this is the rule rather than
the exception for WHAM personalities.
Why not put this sales push behind
your product or service?

LET **WHAM** **RADIO SELL FOR YOU**

The STROMBERG-CARLSON Station, Rochester, N. Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, National Representative

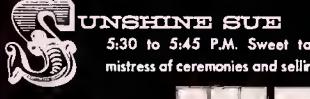
.....in Virginia use these
Selling Personalities

* Mondays thru
Fridays
No Premium
Rates



CARL STUTZ 9 to 10 A.M.

Knows his music. Co-author "Little
Things Mean a Lot."



SUNSHINE SUE
5:30 to 5:45 P.M. Sweet talking
mistress of ceremonies and selling.

50,000 Watts
Richmond, Va.

REPRESENTED BY
CBS RADIO SPOT SALES



EAST SIDE
WEST SIDE
ALL 'ROUND
NEW YORK

Call your local
travel agent for
reservations, or
write hotel direct.

TELETYPE NY1-3601

Comfortable Rooms
Sensible Rates

TV Available
Air Conditioning

Central Locations
Fine Food

Friendly Hospitality
Conventions

Garage "AAA"
(At the Shelton)

Enjoy the Free
Pool and
Monte Posa's
"La Vie")

KING EDWARD
BE SURE TO STOP AT
ROYAL CREST HOTELS

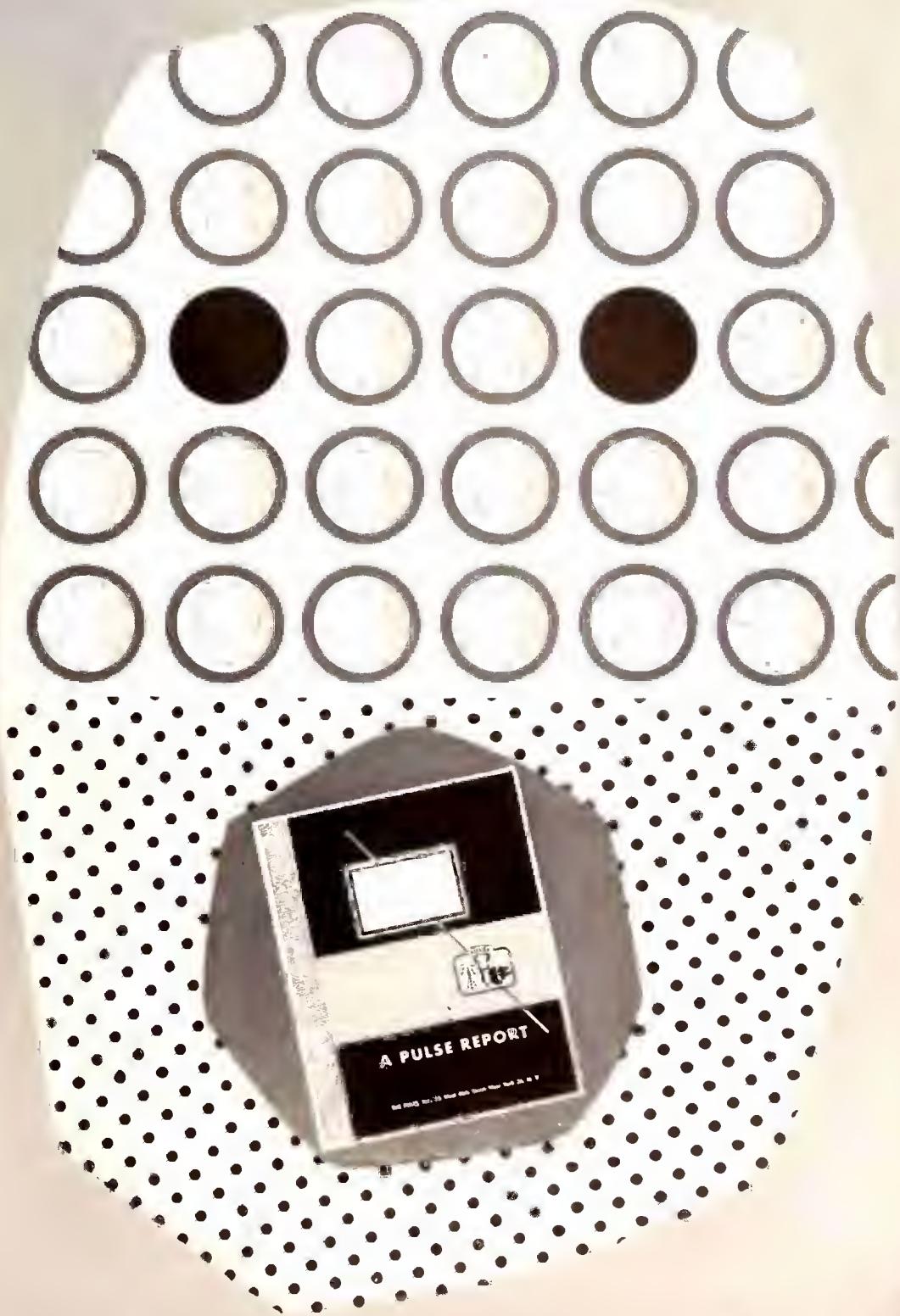
BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

Adventures in Science

Daytime 16 April 1955

Daytime 18 April 1955

Speaks for itself...



the leader in growing San Diego!

KFMB

CBS — 5000 WATTS ON 540 KC.

Represented by Petry

sic on radio. Stars from the stage, opera, movies, ballet, night club will perform. Guest conductors and jazz combos will exhibit their latest wares. Choral groups as well as vocal soloists and outstanding instrumentalists will be sought.

The startling thing is not so much the great scope of the radio production (the other networks, by the way, presented ambitious program formats too), but the cost. At card rate, the time cost for the network on the 52-week contract is \$10,325 per week—which leaves a production nut of only

\$5,675!

How CBS can deliver such a show at that figure is its secret. V.p. and program head Lester Gottlieb will only state that there isn't much profit to be made.

Working in the network's favor is the willingness of stars to take reasonable fees for performing radio, which, says Gottlieb, they do not expect to deliver the astronomical dollar figures current in tv.

If you add to all this the fact of the cooperative nature of the show, the economy of the buy to Woolworth

becomes evident. Agency account executive Mary Bentley (she is the wife of Lynn Baker), points out that Woolworth is allowed seven minutes of commercial time and estimates that there will be four-to-six separate product pitches made per show. Since in each case some part of the cost will be borne by the supplier, it is obvious that the actual out-of-pocket cost will be considerably less than the contract figures call for.

Supplier interest is keen. A full complement of participating manufacturers has been signed up for the first 13 weeks, according to V.P. and Sales Manager J. E. Stromenger. He expects the second 13-week supplier group to be lined up soon.

Among the manufacturers who have contracted with Woolworth for participations during the first 13-week cycle are: Metalcraft (picture frames), David Kahn (Wearever Pens), Crown Hosiery, Paris Handkerchief, Russell Corp. (photo albums), Foster Grant, (sun glasses), Stelzer Belts, Hubbell Toy, C. W. Novelty, Landenbergers (footlets), Jolly Toy, Goodman & Co. (hairstress), Colgate (Cutex), Buster Brown (children's wear and hosiery), Hassenfeld (school supplies).

For what amounts to a trifling expenditure Woolworth thus winds up with a big-time radio show that represents a heavy merchandising task force. The company has been presenting the story of its entrance into network radio to the store managers via an agency-prepared sound-slide film. It pounds away heavily at the theme "why network radio?" then follows with a description of the show. It is being shown several times a week to manager-groups at the Woolworth Building in New York.

Reports are that the managers are enthusiastic. In Woolworth's case manager support is of crucial importance because of its decentralized set-up. Each manager controls his own purchasing and store promotions and displays. "No matter how good your ad or show is," says Miss Bentley, "it is useless unless the store backs it up."

Sales aim: To a great extent *The Woolworth Hour* is in fact a merchandising instrument, designed as much for the local store as for the consumer. Although institutional benefits are expected, the primary aim is to sell goods. Program specifics are not yet fixed. Present company plans



NOW INCREASING IN POPULATION BY AN ESTIMATED 1,000 FAMILIES A MONTH

Phoenix area's current population (475,000 as of January 1) is expected to be increased by 400,000 additional residents in the next ten years.

All these new residents will need homes, cars and clothing . . . they'll buy food and furniture, radios and TV sets, gifts and garden tools . . . they'll patronize restaurants, theatres and resorts. In short, this area's mushrooming population makes it an INCREASINGLY receptive market for YOUR product!

Tell YOUR sales story the result-getting way, over KPHO and KPHO-TV . . . dominant first-choice of advertisers who seek a growing "family" market!

SOLD
reached most effectively through . . .

KPHO-TV and KPHO

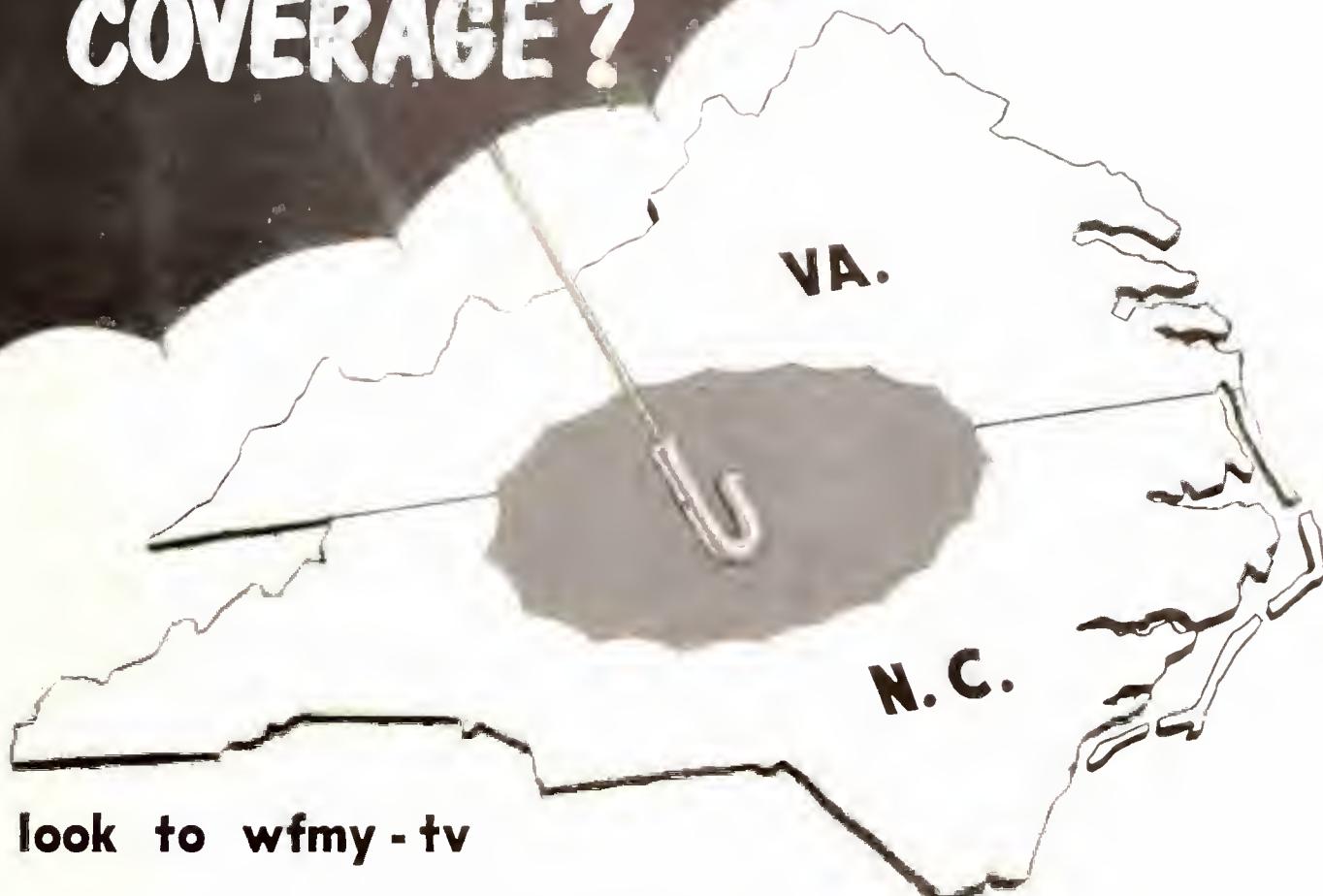
Channel 5
First in Arizona since '49

Dial 910 • ABC Basic
Hi Fidelity Voice of Arizona

YOUR
MEREDITH
STATIONS

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ

LOOKING for COVERAGE?



look to wfmw - tv

Thorough coverage of your market sells merchandise. And no station or group of stations covers the 46 counties of the Prosperous Piedmont as does WFMW-TV.

Here in Piedmont North Carolina and Virginia, business is booming. Some 2 million people have money to spend and last year they spent it at the rate of \$1.5 billion on retail purchases alone!

Providing the finest in local TV and network programming, WFMW-TV is the only CBS television affiliate completely covering the 325,000 TV homes in this \$2.3 billion market.

With nearly 6 years telecasting experience and full 100,000 watts power, WFMW-TV is a *must* for thorough coverage of the Prosperous Piedmont.

Call your H-R-P man today, for details.



Now In Our
Sixth Year

wfmw-tv

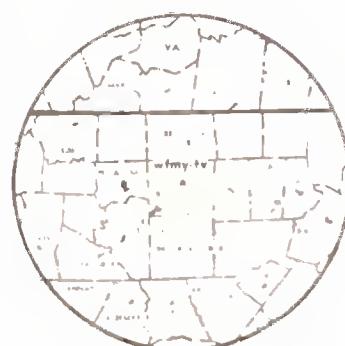
Channel 2

GREENSBORO, N. C.

Represented by

Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco



all for four co-op announcements per show, with the rest of the allowed seven commercial minutes devoted to generalized "Woolworth" announcements. These may push various departments, tie in with seasonal merchandise, call attention to new lines, and the like.

Sales Manager Stromenger points out that despite Woolworth's universal accessibility, there are still considerable groups of people who are not well acquainted with the company's merchandising policies, or with the new lines it is constantly developing. The institutional-type commercials will be directed in part toward these consumers.

Some of the general commercials may be used to reinforce the supplier co-op announcements, referring back to the specific product by name.

Woolworth has gone into this venture with high hopes, but appears uncertain about what to expect. Will sales results be immediate? Or will there be the more customary buildup over a period of time?

Company executives appear convinced that there will be some effects

felt within the first 10 weeks of the show because of the in-store backing that will be part of the co-op arrangement. Promotional tie-ins are in the works for each participating manufacturer. These will be specifically created counter and window displays featuring the products as advertised on the show.

So important is this merchandising support, says the company, that it is figuring an added cost of about 10% of the radio budget to cover it. Entire merchandising cost will be borne by Woolworth.

A lot is at stake for Woolworth. It looks upon its new venture as a first step, that could lead to an expanded advertising operation. Success this year, says a company spokesman, may mean additions to the radio schedule and entrance into tv. But, he cautions, this is all still in the realm of speculation.

Public relations: Provisions are being made for local cut-ins which will serve a p.r. purpose. Individual stores and districts will have the chance to cooperate in civic, public service and

charitable drives. Present tendency seems to be to frown upon use of the local cut-in for ad purposes, on the ground that this might endanger the prestige of the program.

The public relations aspect is important nationally, too, simply because of the kind of show that is involved. Woolworth believes that its musical vehicle has dignity and a sense of importance that can only help build a friendly feeling in the long run.

There is also a company belief that the show will be of help even if there is no tangible way to measure its effects, simply because of its timing, coverage and character.

ABC's initiative: ABC seems to have kicked the whole thing off through a pitch direct to Woolworth for an hour musical show. In the same period last year—Mutual also made an offer. For about four months nothing was done, but the ABC-planted seed then bore fruit.

Woolworth decided to throw the idea out for network competition. But a musical show was a must. Reasons: Woolworth has a universal patronage.

Here's Toledo Home of World-famous Auto-Lite

The reliability and dependability of Auto-Lite products have made Auto-Lite the world's largest independent manufacturer of automotive electrical equipment. This industry is one more reason why Toledo is listed among the leaders in 11 of the 19 industrial classifications.

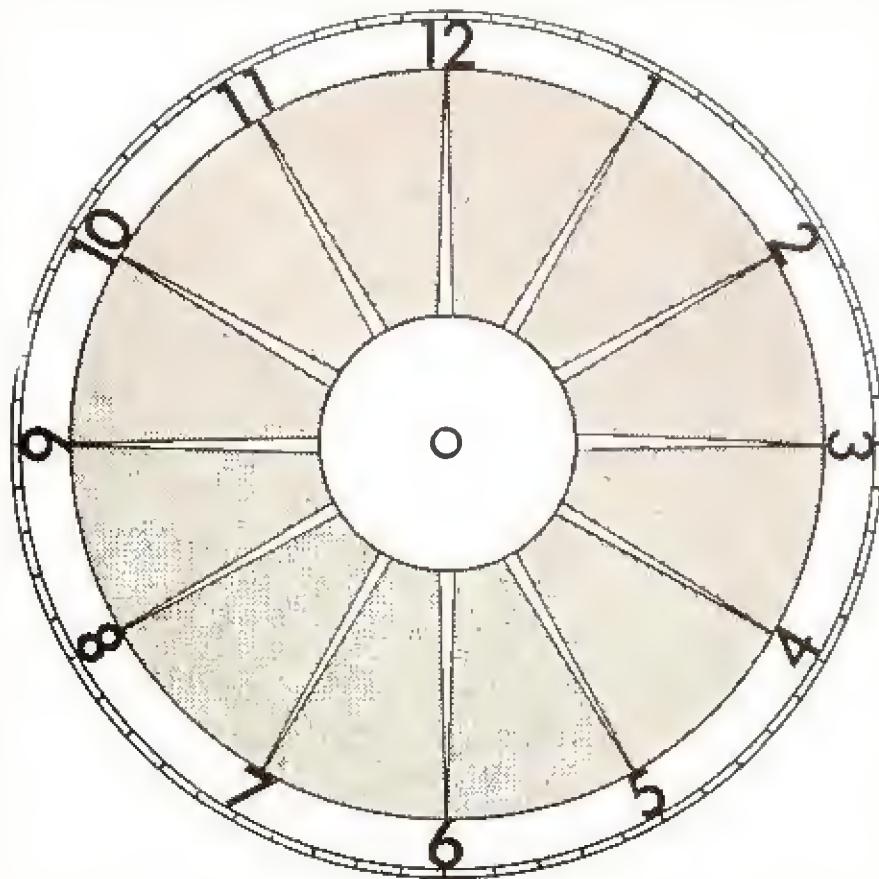
And along with Toledo, WSPD Radio gives you 15 other counties comprising a billion dollar market. You can depend on WSPD's 33 years of broadcasting experience to sell your product in Northwestern Ohio.

WSPD

Storer Broadcasting Company
100 MARKET SALES DIR, 118 E 57th STREET, NEW YORK

RADIO
TELEVISION
TOLEDO, OHIO

Represented Nationally
by KATZ



Something missing from your film processing picture? At Precision we've learned over the years that selective printing for every scene plays a vital role in a perfect print — and that only expert human judgment can be depended on to select that timing value.

Leaders in the film industry—directors, producers, cameramen—have learned that Precision alone offers such fully rounded experience and skill in film processing.

*In everything there is one best...in film processing, it's **Precision**.*



F I L M L A B O R A T O R I E S , I N C .
2 1 W E S T 4 6 T H S T R E E T , N E W Y O R K 3 6 , N . Y .

A division of J. A. Maurer, Inc.



AND A
PROVEN
TV AUDIENCE OF
88% DAYTIME*
12-6:00 p.m.
87% NIGHTTIME
6:00 to Midnight

Fringing the outskirts and getting to the heart of a market are two different things . . . and once again Pulse has proved that to sell the TV audience in Metropolitan Shreveport with its \$408,148,000 spendable income . . . you need to be on the Shreveport TV station.

*Shreveport Telepulse January 23-29, 1955.

KSLA
Channel 12
FIRST IN
SHREVEPORT, LOUISIANA

Paul H. Raymer Co., Inc.

NATIONAL REPRESENTATIVES

New York • Chicago • Detroit
Los Angeles • San Francisco
Dallas • Atlanta

For this reason, says vice president in charge of public relations Rae C. McClaren, "We decided on a type of radio program which we believe will have this same widespread appeal. Music is of course a universal language. . . ."

Music is also the best avenue to the listener in this day of casual listening, the company feels. It is the medium par excellence, says Adrian Murphy, to enjoy while doing something else -- and to enjoy fully. And, adds Lester Gottlieb, it is something that radio can provide which no other medium can do as well.

Among the name conductors offered by the networks were Paul Whiteman, Andre Kostelanetz and Fred Waring. Lynn Baker is of the opinion that any of the networks could prepare a good show of the type desired. CBS won the nod, agency sources indicate, because (1) Woolworth liked the program idea of the "what's new in music?" and (2) the agency is impressed with the fact that CBS has retained its radio programming department as a go-

★ ★ ★ ★ ★ ★ ★ ★
"We can't escape the conviction that, for many national advertisers, network radio, when properly used, is an outstanding sales tool by itself. Certainly, for all national advertisers, it is the most efficient complementary medium for use with network television."

ROBERT W. SARNOFF
Executive Vice President
National Broadcasting Co.

★ ★ ★ ★ ★ ★ ★ ★

ing concern. (3) It felt that the show would fit the CBS Sunday schedule better than NBC; while viewing NBC's *Weekend* idea with favor, it did not feel that *The Woolworth Hour* would fit in well. (In the end, the choicer was between the offerings of NBC and CBS, whose coverage fit Woolworth's needs best, according to the agency.)

To ABC, which started it all, goes the ironic satisfaction of having helped bring a major new advertiser into the network radio fold.

Other variety stores may now be encouraged to give radio a try if the industry capitalizes on the Woolworth story. "We have tried talking to the stores before," smiles Adrian Murphy of CBS, "but we did not land one till 1955 A.D."

Kresge, Grant, Wisner, and similar variety stores have not done much, if any, national advertising, though local advertising by variety firms is often heavy.

TV SOAP OPERAS
(Continued from page 39)

Irving questions whether the *Juliet Jones* strip is too expensive for spot or local sponsorship and indicated his belief that Official's interest had been transferred to a nighttime property.

The feeling persists, however, that the serial format isn't the answer to daytime drama. What is the answer? A lot of people say it is the self-contained drama specifically, a strip of five quarter-hour episodes.

Interest in the self-contained drama, which has been used on radio for years, perked up last fall when this format was first used on tv. The show, *Modern Romances*, now packaged live by Stark-Layton for Colgate via Bryan Houston, has been pulling down Nielsen ratings between 9 and 12.

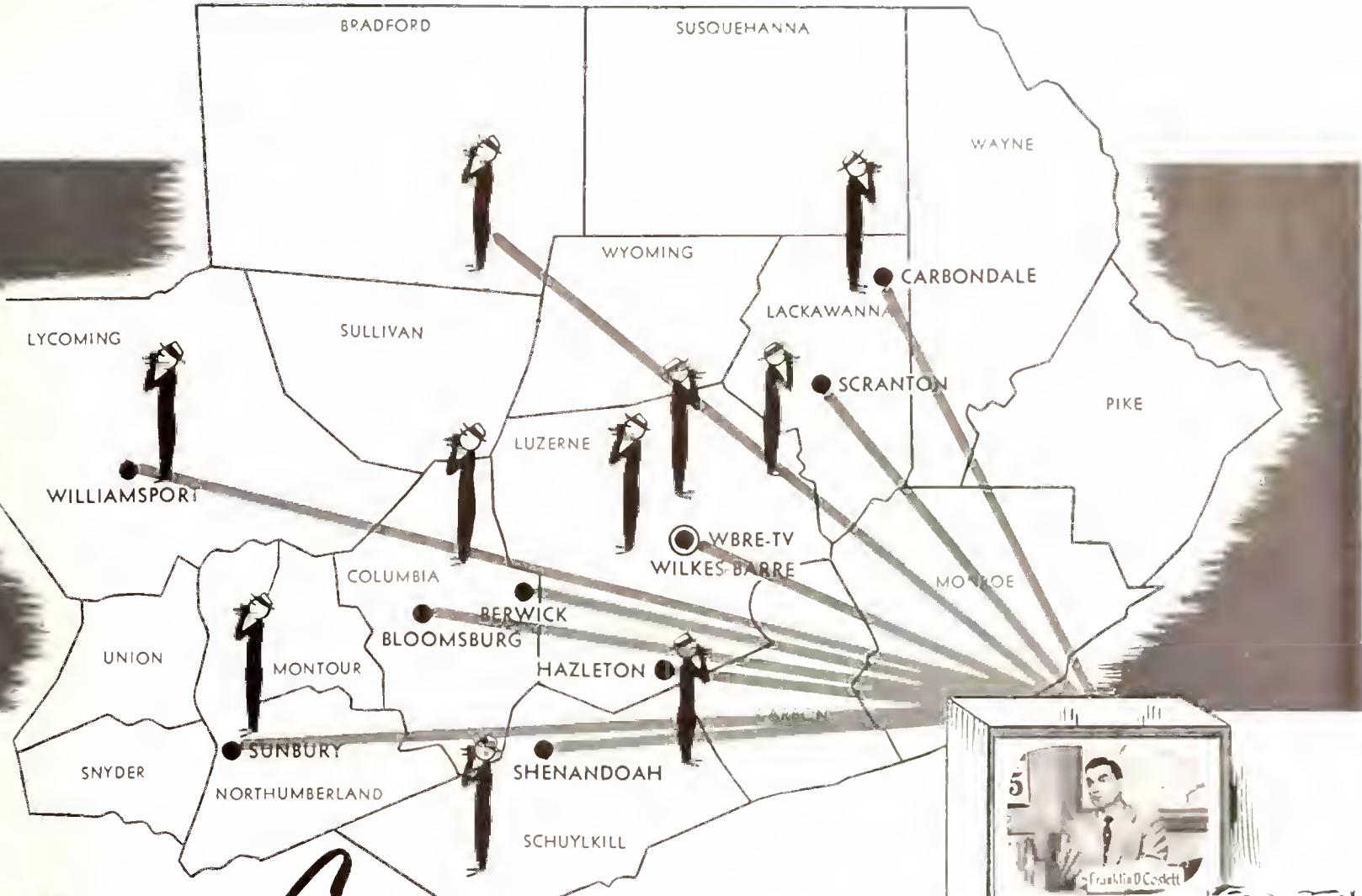
The reason why the self-contained drama is looked upon as the answer to filming daytime drama is that it can be sold in smaller segments. A serial involves an investment of at least 52 weeks of filming costs simply because, with its stretched-out plot line, it can't be run for a few months and then dropped. The viewer, who becomes accustomed to following the fortunes of the same characters week after week would resent, it is felt, a sudden stop.

With the self-contained drama, the soap opera can be converted into a package something like the half-hour anthologies, now the heart of the film syndication business. A series of self-contained dramas could be sold for 13 weeks, even less.

Packager Wilbur Stark says there are other advantages:

"Using the self-contained drama you can provide more variety, like alternating heavy drama with comedy or mystery. Variety in daytime drama is more necessary on tv than on radio, and the reason is this. On radio, the listener supplies her own variety by letting her imagination fill in the characters and the action she can't see. Tv doesn't permit this imagination since it's all in front of your eyes."

"Self-contained drama offers the sponsor a personality who can sell. We use Martha Scott as a narrator to set the scene for the story and keep the action going. While she isn't doing commercials for Colgate now, she can be used for them and do a personality sell. With a serial, you can't take one of the actresses out of character and have her do a commer-



News Coverage **so fast**



WBRE-TV Serves a 17 County Area in a Matter of Minutes

WBRE-TV's Regional News Coverage is produced by a 10-man news staff, with cameramen strategically located at vantage points over the vast area served by WBRE-TV. By use of bus and air service, news is received, developed (in minutes with high speed equipment) and aired the same day it happens.... often while the news is still being made. Thus, WBRE-TV renders a personal, community service unmatched by any other medium. This up-to-the minute news service to the 2,000,000 population in WBRE-TV's viewing area, has gained for this station an audience vastly superior to any TV station reaching any part of this great Northeastern Pennsylvania in-

dustrial and agricultural market. Consider WBRE-TV for news. We invite you to make inquiry, because you can profit by advertising in the one medium which covers these 17 counties whose combined retail sales equal America's 12th largest market.

November, 1954 Wilkes-Barre-Scranton

Telepulse - Evening News Ratings were as follows:

WBRE-TV 17.4

Station B 5.8

Station C —

Station D 2.4

Set Count as of March 1, 1955 245,000

WBRE-TV Ch. 28 Wilkes-Barre, Pa.
 AN **NBC** BASIC BUY!

National Representative
 The Headley-Reed Co.

ciat for the advertiser."

The success of *Modern Romances*, which runs in the 1:45-5:00 p.m. weekday slot on NBC, led to another self-contained drama on the same network in the morning (10:30-10:45). This is *Way of the World*, sponsored by Borden through Y&R.

There was no self-contained daytime drama on film being offered until the Station Film Library went ahead. (See "Report to Sponsors" on pg. 2.) However, what is being pushed in two cases is a filmed combination of the serial and self-contained drama, which, for want of a better term, might be called the "self-contained soap opera." The format is this: The same central characters are used in every story but instead of the story running on and on, it is completed in five episodes.

The thinking behind this approach is that audience loyalty to the central characters can be built, as has been done so successfully in the past with the serial soap opera, while at the same time the self-contained story will permit more flexible selling via syndication.

The two dramas with which this

parley is being attempted are Bernard Prockter's *Family Next Door* and John Clark's *Life Can Be Beautiful*. Television Programs of America tried selling a Prockter pilot of the show but couldn't get anywhere and returned the proposed strip to its originator. Pilots of *Life Can Be Beautiful* are expected to be completed by Clark's Transamerican firm for ABC Film any day. ABC has high hopes for putting this show across since, although it is no longer on radio, it was used to sell for P&G for 17 years.

An interesting and significant effort will be made by ABC to bring down the selling price of *Life Can Be Beautiful* by extracting a half-hour version of the five 15-minute shows without any additional filming. The initial story has been written with this in view.

The Stark-Layton package firm has the same idea in mind for its *Modern Romances*. Although none of the stories have been written so that the strip can be boiled to a half-hour, Stark-Layton edited two kines of *Modern Romances* into half-hour versions. Stark reported that they look "pretty good" but feels that some additional

filming is necessary to get the best possible half-hour story from the strip. Even with the additional filming, Stark pointed out, the cost of a strip plus a half-hour version would still be cheaper than shooting a strip and half-hour version as if they were two separate shows.

Stark also pointed out that the cost of *Modern Romances* can be brought down by running kines of the best stories over the network during the summer—though Colgate has not yet decided whether it will do this. The saving in running a kine is primarily in below-the-line costs, since acting talent receives re-use payments for kines under the contract provisions networks have signed with the American Federation of Television and Radio Artists.

Union provisions for film differ somewhat since the Screen Actors Guild contracts apply. While SAG scale for strips is about 25% higher than AFTRA scale, there are no SAG re-use payments for the second run. One question that apparently hasn't been settled yet (because it's never come up) is whether a half-hour version extracted from a 15-minute strip is considered the second run under SAG rules or whether the union would regard it as another show. However, even if the talent has to be paid again for the half-hour version, there would be saving in below-the-line costs. In addition, syndicators are assuming that re-use payments would be scale, while first-run talent payments in many cases run above scale.

Despite the savings in reruns the actual cost of filming daytime drama strips is still a problem. It is particularly critical for daytime tv, since programming in Class "C" time is ruled by rigid cost imperatives compared with nighttime where bigger audiences permit bigger program budgets.

The cost for daytime drama strips on film (both estimated and actual) run from \$12,000 to \$18,000 with a few fancy productions calling for expenditures of up to \$25,000. These figures are net, before agency commission, and apply to five 15-minute programs (actual program time is about 60 minutes). Cost of commercials and time is additional.

Compared with this, daytime tv serials generally run from \$8,000 to \$10,000, though there have been cases of actual talent and production costs rising to \$12,000. The self-contained dramas run at a higher price than se-

THE MOST POWERFUL TV STATION IN NORTH AMERICA!

You Can SERVE... SELL and PROFIT Well on CKLW-TV's MILLION DOLLAR MOVIES

YOUR CLIENT WILL PROFIT WITH...

Six participating film commercials per week in a repeated First Run Movie Schedule in high rated premium time.

It all adds up to a million dollar bargain so write, wire or phone your Adam J. Young Representative or

YOUR AUDIENCE WILL SEE...

The Finest collection of First Run Movies ever scheduled in the Detroit Market.

YOUR COMMERCIALS SELL TO AN ESTABLISHED AUDIENCE...

Based on current performances First Run Movies repeated four times weekly have produced a cumulative ARB Rating of 50.1 . . . 600,000 TV homes with an average of 2.5 viewers per set at a cost of 76c per thousand viewers.

CKLW-TV channel 9, Detroit

J. E. Campena President

Some people are born leaders



...like WCAU, Philadelphia

WCAU-TV's average share of audience, day and night, is
36% greater than Station B and 71% greater than Station C.

source upon request

The Philadelphia Bulletin Radio and TV Stations • CBS Affiliates • Represented by CBS Radio and Television Spot Sales

COVER
NORTH
CAROLINA'S
Rich, Growing
"GOLDEN
TRIANGLE"

WINSTON-SALEM
GREENSBORO
HIGH POINT

with
WSJS
TELEVISION
CHANNEL 12

a 24-county market with
Effective Buying Income of
\$1,543,515,000
(Sales Management 1954
Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS

NBC
Interconnected
Television Affiliate
National Representative:
The Headley-Reed Company

rials since different sets have to be used for each story and acting talent and writers who work for a single strip demand and get more money than their counterparts who are regularly employed on one serial.

Modern Romances, where cost cutting is the order of the day, comes in at about \$10,000 net, roughly divided evenly between above- and below-the-line costs. *Way of the World*, the other NBC self-contained drama, runs at a higher price, one reason being the use of more elaborate sets. For a while, *Way of the World* was running in seven or eight episodes, but that was cut out because sets had to be struck twice—once on Friday, to make room for sets for weekend shows and once during the middle of the week when the story ended. This, of course, raised the production cost of the show.

Whether compared with serials or self-contained drama, filmed daytime drama still comes in at a substantially higher price than a live show. While

★ ★ ★ ★ ★ ★ ★ ★

"...look at the newspaper's greatest competitor, television. They televise hearings in the Senate—and have the whole nation watching. Ed Murrow takes his camera into the homes of famous people. His network (CBS) brings its correspondents to America from all over the world for a round table discussion of world affairs. The newspaper 'scoop' has become almost a thing of the past. You never hear an 'Extra' on the street any more. On every side, newspapermen deplore this situation."

F. KENNETH BEIRN
President
Browne-Beirn-Toigo
New York

★ ★ ★ ★ ★ ★ ★ ★

some estimates have been as low as \$12,000 for a film strip, none of those now being peddled are that cheap.

Where does the additional cost for film come in? A comparison of film and live costs for *Modern Romances* sheds some light on the problem. The figures below compare actual live costs with an estimate of a film version made by McCadden Productions, the film producing outfit for comedians Burns & Allen.

Below-the-line costs for *Modern Romances* on NBC total \$5,010. McCadden's estimate for below-the-line costs comes to \$12,465. The biggest single difference comes in the actual cost of film stock, processing, editing and dubbing. The price for this is \$1,245. This is the cost of one negative and does not take into account additional

prints necessary for syndication. There is no comparable cost item for this in the live show.

In the category of "production expense," which includes sets, props, wardrobe, hairdress, etc., the McCadden estimate of \$1,940 is almost four times the live cost of \$550. How come? The big reason is that Stark-Layton can draw on the immense stock of sets and props which NBC has on hand. Few, if any, tv film producers are big enough to cash in on the economy which comes with being a program factory, though some live soap opera producers can do better than the webs in keeping down costs.

Under "equipment and rental" the difference is also marked. NBC gets \$1,650 for usage of studio and equipment. McCadden's price is \$2,580. This includes \$705 for camera, grip, electrical and sound equipment but \$1,875 for "production facilities."

Here, again, the economy of network operation becomes patent. NBC can amortize the cost of its equipment and overhead over a greater number of shows than McCadden.

The cost of labor for *Modern Romances* comes to \$2,800 live and \$3,700 for film. The main reason for this difference, aside from union scales, is that shooting film takes longer than shooting live. The electronic tv camera with its monitors permits "editing" while the show is being rehearsed or is actually on the air. This cannot be done with a film camera, since the director has only the roughest idea of what the action will look like on the tv screen and can't really find out until he sees the rushes.

As a matter of fact, the longer shooting time for film means not only higher labor costs but higher costs in the use of equipment, too.

As for above-the-line costs, Stark estimated that an additional \$1,500 would cover the film price, bringing it to about \$6,500, compared to \$5,000 live. This should cover all contingencies, said Stark, although the figure does not provide for any big acting names.

Thus, filming *Modern Romances* adds an additional \$9,000, primarily because of higher production expenses and longer shooting time. Stark agreed that \$9,000 was too high but pointed out that McCadden might have padded the estimate to make sure cost would be amply covered. He said that once a film producer learns more about



*Run a tape on ad costs and see how
our cost-per-thousand sets reached
stacks up. For the greatest coverage
in Indiana, advertise on*

WFBM-TV INDIANAPOLIS

Represented Nationally by the Katz Agency

*Affiliated with WFBM-Radio; WEOA, Evansville;
WFDF, Flint; WOOD AM & TV, Grand Rapids*

WREX-TV
delivers the *Living Message* to a ...
7-city sales area

• BELVIDERE • ROCKFORD • BELOIT
• DIXON • FREEPORT • JANEVILLE
• MADISON

plus...

→ all or part of 12 counties and over 100 communities—23 towns over 5,000 population—77 towns over 1,000 population.

→ Over 250,000 TV sets in this Billion Dollar 7-city sales area. It has a population of well over 1,000,000.

WREX-TV Rockford, Illinois, the 7-city station dominates this tremendous market with 58 top CBS-ABC network shows.

CBS-ABC
AFFILIATIONS

WREX-TV
CHANNEL 13
ROCKFORD • ILLINOIS
REPRESENTED BY
H-R TELEVISION, INC.

shooting daytime drama and learns to accept the rigid cost barriers the cost should come down to about \$15,000 or \$16,000.

Some of the syndicators feel that daytime drama costs on film must be brought down even lower. Some of the thinking about how to do this revolves about methods of adapting the editing advantages of the tv camera to film.

The McCadden studio's estimates for *Modern Romances* include the use of the "two-camera" method, that is, the use of two cameras simultaneously.

Aside from the use of two or more simultaneous cameras, there are three proposed ways of shooting for film which would permit electronic editing and would bring down shooting costs somewhat.

1. The combination video-film camera. Two have already been announced, one by Du Mont and one by McCadden. These are tv cameras which simultaneously expose film. Since monitors can be used, the director can switch cameras at will without exposing any film unnecessarily. With monitors, the director can also correct and set up scenes as he goes along.

2. High definition kinescope. A number of agency men have expressed interest in a 850-line closed-circuit tv system shown by a British firm, High Fidelity, Ltd. It could be used to turn out a kine of higher quality than can be turned out on the 525-line system used for telecasting in the U.S. However, the high definition kine is still not considered as high in quality as film.

3. Video tape. If video tape was perfected and in common use, the whole film vs. live argument would be academic. Most live shows would be recorded on tape as a matter of course, with the only additional cost being (assuming no additional union problems) that of raw tape plus a slight charge to take care of amortizing the recorder. The only problems left would be those of sales, and film would be used only for special purposes.

Just when the video tape millennium will be here, no one can say for sure. Its first commercial use may be as close as a year away (see "Video tape: programing revolution on the horizon," SPONSOR, 21 March 1955). Rodney Erickson, vice president in charge of account planning for radio and tv at Y&R (an active agency in the tv soap opera field), told SPONSOR that

tape was close enough to be brought into consideration in discussing the problem of putting daytime drama on film.

Technical developments aside, the future of daytime drama strips on film (or tape) hinges on some unanswered questions.

Will the daytime strip be as important to tv as it was (and is) to radio? Radio soaps, as well as other daytime programing, continue to attract substantial audiences. Nielsen figures for February show that average tv soap opera audiences come to 2,900,000 homes daily while the radio figure is 2,247,000, an indication that tv will continue to get strong radio competition during the day.

Furthermore, only two tv networks (CBS and NBC) are programing in any substantial way in daytime, and one of them—NBC—is stressing the personality show rather than drama in its recent sales efforts. Only recently, *Ted Mack's Matinee* on NBC replaced two soap operas, *Golden Windows* and *One Man's Family*.

NBC feels the personality show offers merchandising advantages not possible with daytime drama. Furthermore, the personality show lends itself to magazine-type advertising, of which NBC is the leading proponent.

At stake here, according to some long-range thinking, is the question of who will dominate daytime tv advertising—small or large advertisers. The soap opera is made to order for the large advertiser. It provides a high percentage of viewers who watch every day while it also accumulates audiences because of frequent exposure. The soap opera also provides the big ad agencies with a strong creative programing foothold in daytime tv, which partly compensates for their loss of programing control at night.

The personality show is attractive to small advertisers because they can buy segments. It is also cheap. A half-hour personality show can be easily produced for less than the cost of two quarter-hour dramas. And, in most cases, the personality show means network program control.

Does this mean that daytime drama doesn't have a bright future? Far from it. The consensus is still that daytime drama strip programing—whether it be in the form of serials or self-contained stories will remain a tv staple. And, sooner or later, these strips will be seen on film. ★ ★ ★



Everybody Loves WKMH

because

Everybody Loves

NEWS, MUSIC

and SPORTS

Let's face it! Folks around Detroit just naturally tune to the station that gives 'em what they love the most. Top Disc Jockeys . . . Newscasts every hour on the hour . . . Play-by-Play accounts of all *Detroit Tiger* baseball games night and day, at home and away. No wonder advertising pays off big on WKMH. You catch listeners in such a receptive mood!

WKMH

Dearborn-Detroit

FRED KNORR, President
GEORGE MILLAR, Mgr. Director

The Community Stations



KNORR Broadcasting CORP.

YOU'LL LOVE THIS EXTRA SAVING!

**SAVE
10%**

BUY ANY 2 OR MORE
OF THESE POWERFUL
STATIONS AND SAVE
10% FROM RATE CARD

WKMH—Dearborn-Detroit

WKMF—Flint, Mich.

WKHM—Jackson, Mich.

WSAM—Saginaw, Mich.

Represented by Headley-Reed

Muncie leads the nation!



31½ hours per week

1st Muncie is 1st in the nation in HOURS PER WEEK SPENT VIEWING TV
WLBC-TV is 1st choice in MUNCIE FOR TV VIEWING

They really go for TV in Muncie as proven in a recent nation-wide survey made in 34 cities by the American Research Bureau. The average Muncie family spends 31½ hours per week watching television . . . more hours per week than any other city! WLBC-TV leads in Muncie according to the November A.R.B. Report, telecasting from 7 A.M. to 11:30 P.M.

CBS - NBC - DUMONT - ABC NETWORKS



MUNCIE, INDIANA

NSI METHOD

(Continued from page 42)

agencies, who have signed for the Nielsen Station Index is expected to grow.

2. NSI's effects on day-to-day time-buying, however, are going to be long-range, rather than immediate. NSI-subscribing agencies in general say they haven't dropped their other local research yardsticks for NSI-measured areas, and don't anticipate any immediate reshufflings of radio-tv spot schedules.

3. The impact of NSI on the thinking behind broadcast buying, however, will increase as time passes. Currently, agency research chiefs are urging timebuyers to use caution in revising present schedules as the result of a few NSI reports. But, as NSI spreads to cover more markets, and as local radio-tv trends begin to appear in NSI over the course of many months, these same research executives feel that NSI's value—and effect—as a buying tool will increase.

4. A number of broadcasters and reps—notably to date Philadelphia's KYW and WFIL, Free & Peters and Petry—have already started to use NSI data in their selling. However, many stations and reps told SPONSOR that they have no intentions now, or in the future, of using NSI data in making radio or tv pitches, for various reasons. Some don't like NSI; some prefer other research services; some are staunch hold-outs against any form of ratings research.

Buyers who view NSI favorably do so for a variety of reasons. In most cases, their comments boil down to the fact that they were pre-sold on the kind of data that NSI provides as buying and/or selling tools, and that they admire Nielsen's thoroughness in research. A few admitted that they had bought NSI partially on the basis of faith and partially as a result of years of building successful radio-tv campaigns around Nielsen network data.

Typical comments:

"I think Nielsen does a good job of measuring local radio-tv in NSI. I'm sure the data on audience compositions and cumulative audiences will help us pinpoint our sales approaches to local and national agencies," said Art Hale, manager of Boston's WORL.

"It's been the policy of our agency to pick the best local radio-tv research service, after thorough investigation. That's why we chose NSI. Ultimately,

NSI will play a major role in our time buying, as its long-term trends become evident," said Jim English, Young & Rubicam's radio-tv research director.

Broadcasters and reps who are critical of NSI cited a number of reasons to SPONSOR for their attitudes. Most said they weren't convinced that the NSI methods of measuring local-level air audiences showed a true picture of radio listening or tv viewing. As shown earlier, the most frequently asked questions concerned the methodology of the NSI research, particularly the principles of projecting the findings in a small sample to a large "universe."

A few radio sales executives stated that their dislike of NSI was sharpened by the fact that they felt NSI, as a result of its controversial technique, made radio "tough to sell."

NSI's research technique is not new to SPONSOR readers. A report on it, titled "New Nielsen local ratings plan," appeared in the 8 February 1954 issue. Although NSI was, at that time, mostly in the blueprint stage, the picture hasn't changed substantially now that NSI is a reality.

NSI is a local-level research service designed to report the size and characteristics of radio and television station audiences on a quarter-hour basis. The technique is closely related to the familiar Nielsen national measurements of radio and tv audience size.

But there are some important differences between Nielsen radio-tv measurements at the national level and Nielsen checkups at the local level. And these differences have sparked most of the current controversies. Here step by step is an explanation of the NSI technique with comments from the industry and Nielsen.

I. Diaries and meters: For his national network ratings, Nielsen gets his data from an automatic recording device he calls an Audimeter. These recorders are hooked up to the radios and tv sets in the homes of his national sample. Approximately 1,200 Audimeter homes report on national radio listening; approximately 750 of these Audimeter homes report national tv viewing.

Since these homes are spread throughout the country, Nielsen also uses Audimeter data in the NSI to report local preferences. But, since Audimeters are spread too thinly to maintain a high level of accuracy as far as individual markets are con-

Amazing how many Boston families take WEEI to their hearts. Amazing and a matter of fact.* For WEEI is welcomed by more different families than any other radio station (network or local) heard in the entire metropolitan Boston area.

And that goes for the morning period, the afternoon period, the nighttime period, total day and total week! Just look at the figures for WEEI's total week lead. WEEI

reaches 88.6% (virtually 9 out of 10) of all radio homes in the area . . . and is the only radio station reaching more than 800,000 families (60,800 more than the nearest competitor)!

Amazing indeed. Must be our magnetic personalities. For information about any of them (note sampler below), call CBS Radio Spot Sales or WEEI . . . the most listened-to radio station in Boston.

Look who's who in Boston!



*Long established fact
but this is the latest from
the new Cumulative Pulse
audience report on metropolitan
Boston area listening
(Pulse CPA-12-54, released
March 7, 1955).

INDIANA'S
SELL
STATION



NEW POWER!
NEW SOUND!
NEW SPOT —
950

WXLW sells because Hoosiers are sold on WXLW!
And now, with on all new 5000 watts of power, the finest sound transmission in the state, and a new location on Indiana radio diols, WXLW saturates the state's multi-million dollar central and southern markets. Down-to-dusk WXLW gives listeners what they want: music all day long and news every half hour. Yes, Indiana's top personalities and mike salesmen keep 'em buying. More than a million new Hoosier clients are listening!

TELL THEM
ABOUT IT
— ON
WXLW!

"ASK YOUR
JOHN PEARSON MAN!"
WXLW
INDIANAPOLIS
THE HOOSIER STATE'S
"GOOD-TIME DAY-TIME STATION"

cerned, more data is needed. That's why he turned to the diaries.

In the majority of NSI sample homes, which *don't* have Audimeters, residents are asked to record their listening and viewing in diaries called Audilogs. Diaries are placed, Nielsen says, to cover every radio and tv set in the household, and to report the listening of everyone over four years. Additional diaries are planted in automobiles to record auto radio listening.

Some critics of NSI have hopped on the diary technique as being the first fault of the new Nielsen service. Tom Flanagan, managing director of the Station Representatives Association, for example, summed up the feelings of many when he told SPONSOR:

"Nielsen has panned the use of diaries for local radio-tv measurement, pointing out their limitations and human errors. Now, he's using them. How can he possibly have corrected all the faults in diary measurement?"

In reply, Nielsen points to the fact that Audimeters, which he considers the last word in recording accuracy, ride herd as a "quality control" on the diaries, thus "adjusting" the data.

Also, he points to a new Nielsen gadget—the Recordimeter. This is a small electric device connected to the radio and tv sets in diary homes.

Recordimeters have two functions:

(1) They remind panel members every half hour that it's time to make an entry in the diary, using a blinking light (tv) or a buzzer and a light (radio).

(2) They act as a cross-check on diary accuracy. Each Recordimeter has a sort of speedometer that records simple radio-tv "mileage"—the number of hours and minutes spent in listening or viewing. Each day, diary keepers record the meter reading at the top of their diary pages. At the end of the week, they conclude their diary entries with a final meter figure. The diary figures are later checked against Recordimeter "mileage" at Nielsen headquarters as a "quality control."

The net effect of this, Nielsen feels, is that the Recordimeter-plus-human-diary-keeper approaches the same research accuracy as the automatic Audimeter home.

"Thus," states Nielsen, "the Recordimeter is an instrument which provides, for the first time, a sound basis for the acceptance or rejection of a diary, and which helps substantially to overcome the sources of error in ordinary diaries: negligence in making entries and

inaccurate entries."

Incidentally, the reward to panel members for keeping a diary for an eight-week period is \$1.00 for a single-set home, \$2.00 for a multi-set home.

2. The NSI sample: As in his national measurements, Nielsen uses a small sample projected against a big group to prepare the Nielsen Station Index.

The actual number of NSI homes within the boundaries of an NSI-defined market area vary with market size. But the usual figure is around 200, more or less. In Philadelphia, for example, Nielsen used 220 diary homes and 31 Audimeter homes. In Boston, he used 208 diaries and 24 Audimeters. These samples were projected against total counts of radio homes of over 1,000,000 in both cities.

The basic NSI sample for each market is scattered around in a large multi-county area called "NSI Area." Each of these NSI Areas is portrayed on the front of the NSI report for the particular market.

According to Nielsen, the NSI Areas cover "substantially all of the viewing of this city's tv stations, as revealed by Nielsen Coverage Service or alternative sources." On the radio side, the NSI Area is said to cover a "very substantial portion of all listening to the larger radio stations" of the city and just about all of the listening to the smaller radio stations.

What happens if a station reaches outside of the NSI Area? Are radio stations limited by the outer reaches of the tv station in a city (as the NSI Area maps on the covers of the radio and tv reports would seem to imply)? Is radio short-changed here?

No short-changing occurs, says Nielsen, because every NSI report also shows a station's total audience—wherever it may be. In any event, Nielsen executives contend, even if the NSI Areas—and nothing else—were the sole source of listening/viewing data, they are already larger than the areas in which most other research services make their rating checks.

Many of Nielsen's critics, seeing the obvious smallness of these samples and the bigness of what they're supposed to measure, have stated objections in no uncertain terms.

"We've long felt that the Pacific Coast Nielsen sample was inadequate to measure radio listening habits, and we feel that the much smaller sample for the Los Angeles area invites an

K G W

.....

PORTLAND

OREGON'S
FIRST
RADIO STATION



5000 watts on 620 kilocycles

*ANNOUNCES
the appointment of*



*as their exclusive
National Representative*

EFFECTIVE MAY 1, 1955



**Sell the Nation's
14th Largest Market!
... use WGR's
Salesmen of the Air**

THE KEATONS 9:15 - 9:50 AM Mon. - Fri. Buffalo's only Mr. and Mrs. Show. Interesting discussions of topics of the day. Their "Stamp of Approval" on your product means sales
"550 SHOW" Starring John Loscelles 12:15 - 2:00 PM Mon. - Fri. Noon time music, humor and interviews. Ideal show to reach Buffalo housewives.
PLUS Outstanding 5 and 10 minute News and Weather Spots



NBC Basic Affiliate

•
Representatives:
FREE AND PETERS

even greater possibility of error," said Ward Ingram, general manager of Los Angeles' KHJ. "The only advantage which the radio industry can derive from NSI is a possible determination to set higher standards, including larger samples and more accurate methods."

Added the SRA, in a press statement, "The Research Committee feels that the NSI system of measurement has the inherent limitations of other measurement systems marked by a paucity of sample."

Agency researchers question the projection technique from a somewhat different angle. The radio-tv research chief of one of the "big five" ad agencies told SPONSOR:

"I'm not at all sure the whole NSI method is sound. Sure, you can project, in theory, a small probability sample against a big 'universe.' But the NSI sample may be composed of homes all properly selected to be a socio-economic cross section but who may generally do below-average or above-average radio listening. NSI could thus be overstating or understating radio or tv. Is Nielsen sure the sample is big enough to lick this?"

The same question was echoed even more sharply by the radio sales director of a top New York rep firm, who asked:

"Since the NSI sample is so small as compared to the size of what it's supposedly measuring, how do we know that the homes in the sample aren't those who do a minimum of radio listening and a maximum of tv? This would certainly short-change radio and inflate television if it were so, even if the homes were 'representative' in other ways."

A Nielsen executive in their New York office replied thusly:

"The NSI sample is a 'probability' sample, selected on a random basis. Once you get a sample of this sort and it takes lots of time and money to establish one, what goes on inside the sample is projectable to the big group you're measuring."

"At the same time, what goes on in the 'universe' is also typified by what goes on in the probability sample. Procter & Gamble made some extensive research checks on their own to find out how representative our samples were in terms of listening and viewing. Their research satisfied them that it was representative. We feel that a good probability sample is rep-

resentative of almost anything you select including behavior patterns of radio and tv tuning, and listening tastes."

This, however, is not the end of the questioning on this point.

Stated another research v.p. who serves on the Advertising Research Foundation:

"NSI's small samples and low levels of radio sets-in-use seem to result in some abrupt, unexplained shifts from hour to hour in radio broadcast audiences and audience compositions in the reports we've seen. Even if the method produces a statistically correct figure, I think we'll have to wait until the figures smooth themselves out into a trend before we can make much use of the figures in buying decisions."

Nielsen's answer to the critics who question the reliability of his small samples boils down to this:

1. The homes in the reporting sample are picked on a probability basis and are carefully checked on as many as 20 variable factors to make sure they are "representative" of an area.

2. The size of the sample for NSI more than meets the ARF's minimum standard for local-level measurement of "reliability at least as great as would be provided by unrestricted random samples of 400 locally." By using the rotating NSI sample over an eight-week period, Nielsen says, NSI achieves "the statistical equivalent of well over 100 homes per quarter-hour of listening or viewing."

3. What Nielsen samples may lack in sheer bigness, the research firm feels, is more than made up in their representativeness. According to NSI, all of the reporting homes are radio



"Wish the boss would advertise on KRIZ Phoenix—the louse!"

SPONSOR

There's a DIFFERENCE



between

PROMOTION and

PROMOTION

Represented

Nationally

by

THE

**HENRY I. CHRISTAL
COMPANY**



At WSYR, customer service isn't just sizzle: it's part of the steak! The best kind of customer service is *audience promotion*. That's an important, planned function, the year 'round at WSYR.

Only WSYR in Syracuse maintains a full-time promotion department. There's always a special on-the-air promotion in progress . . . usually tied in with an important community service project, always building listener loyalty for WSYR's unmatched line-up of local and network programming.

In 1954, WSYR used important display space in the daily newspapers every day to promote listenership for its featured programs.

News releases about WSYR programs and personalities go out regularly to all newspapers in a service area embracing 1.5 million people. Merchandising aids go forth consistently to retail outlets which absorb this market's \$2 billion buying power.

WSYR's superior, *productive* customer service is another reason for WSYR's commanding leadership in Central New York.

NBC in Central New York



WSYR

5 KW



SYRACUSE



570 KC

homes. A percentage of them, varying with local saturations, are tv homes. Some are radio-only homes. Multi-set homes are included "according to their proportion among all radio homes." All radios and tv sets, including auto radios (but not battery portables) are checked.

4. Reporting homes aren't confined to metropolitan areas, as are those of other research services (notably Pulse and Hooper). They are spread around throughout the coverage area of a city's stations. In the case of stations reaching far beyond a city, the audience is caught and counted in adjacent NSI samples, or from the national studies.

Says Nielsen: "NSI's sample distribution is realistic and practical. Since the sample area is extensive enough to match the coverage of practically all stations, it never short-changes listening or viewing. Consequently, reports give credit for *all* homes."

Would the figures change if the sample was many times larger?

"No," says the Nielsen firm.

3. Projectability: At a time in radio's history when every listener becomes of value to those who sell radio, some radio executives have a gripe about the results of projecting NSI samples.

Here's how the manager of a Philadelphia station put it to SPONSOR:

"You can't refute the fact that no matter what program a station has on, there is *somebody* listening to it. If NSI had started out with a tremendously large sample and then progressively brought it down to the point where error started to show up, then I might have some belief in the adequacy of the sample."

As proof of his point, the Philadelphia radio executive cited the fact that the first NSI report gave him "no listeners whatever one quarter-hour and then a tremendous number of listeners the next quarter-hour."

Nielsen officials agree that there's always at least *somebody* listening to a radio show on a local station. But you can't pin down a handful of listeners accurately with any existing research service, they contend.

In the NSI, Nielsen executives state they compensate for the problems of shaving a sample down to a fine point by establishing a minimum reporting

(Articles continue page 110)



Milwaukee radio-tv: "1-2-3-Shift"

Here's the latest lineup of air outlets in brewing city

Abbott and Costello doing their famous "Who's On First?" sketch have nothing on the timebuyers and reps who discuss the Milwaukee radio-tv lineup. In the past few months, Milwaukee radio and tv outlets have changed channels, frequencies, call letters, affiliations and reps to the point where you can't tell the players without a program.

Tr: There used to be four active Milwaukee tv channels; now there are three. This spring, CBS TV bought Lou Poller's thriving nhf'er, WCAN-TV (Ch. 25) for \$551,000. Meanwhile, Poller (and later CBS) acquired WOKY-TV's channel (19) and facilities. Now, the CBS TV o&o station is WXIX on uhf Ch. 19. Ch. 25, now assigned to Poller, is dark. Hearst got in the act, bought out WTVW (Ch. 12), two of whose owners were two other Milwaukee radio stations WEMP and WFOX. Only tv station not affected: WTMJ-TV, first tv outlet in the brewing capital.

Radio: Here we go 'round again: WCAN Radio sold its facilities and frequency (5,000 watts on 1250 kc.) to WEMP. Then, WEMP (repped by Headley-Reed) sold its vacated facilities (250 watts on 1340 kc.) to a Texas group for a new station, WRIT (repped by H-R, *not* to be confused with Headley-Reed). WMIL, which is also seeking a tv channel nearby (and had competed for it with Hearst), protested the WRIT deal to FCC. WCAN Radio, as such, is off the air. WEMP, under Hugh Boice's management, is spending \$125,000 on improvements. WOKY Radio, meanwhile, has gone independent (music and news) and has a new rep (Bolling).

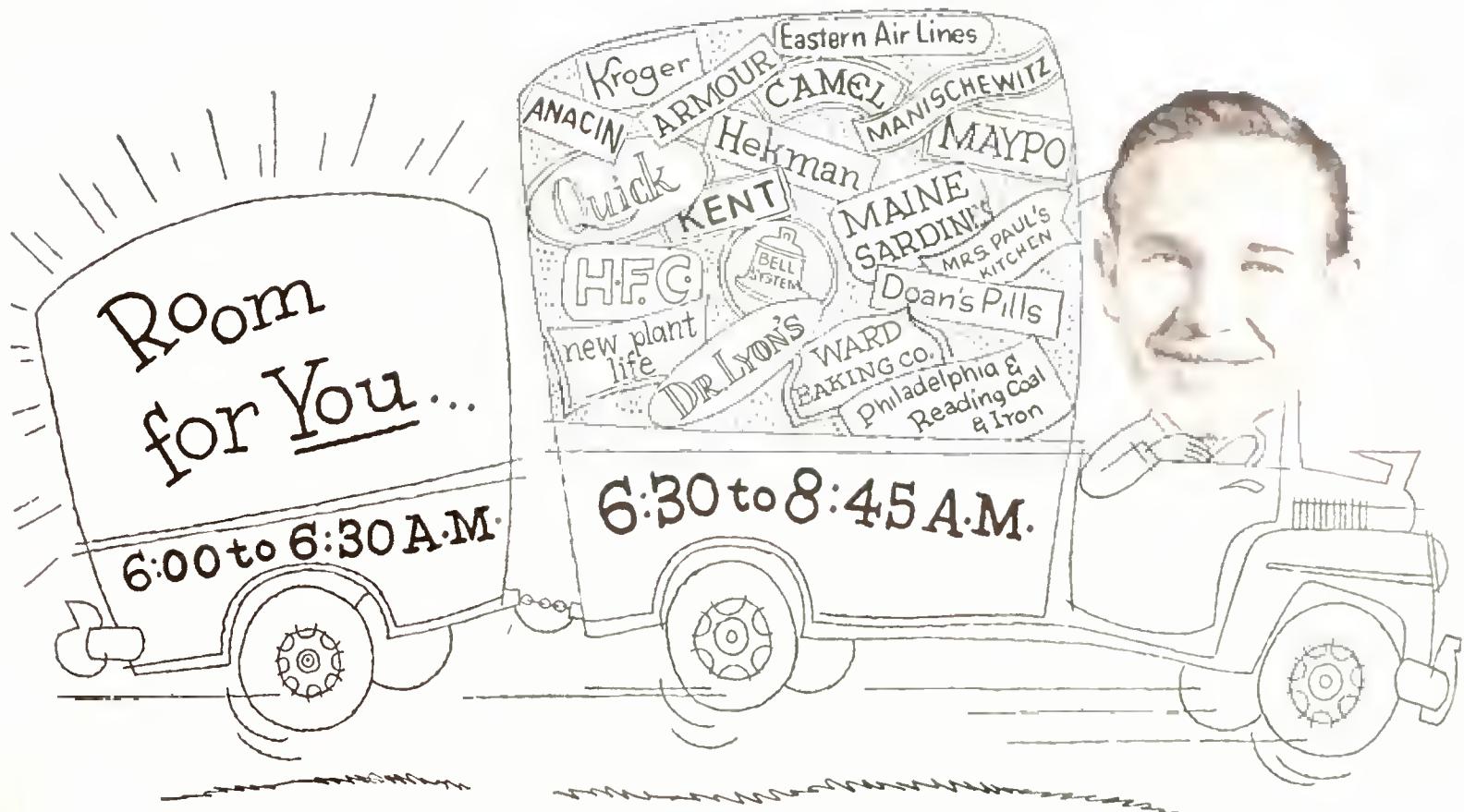
The dust has settled: here's the lineup:

TELEVISION

STATION	CHANNEL	AFFIL.	SALES REP
WTMJ-TV	4	NBC-TV, DTN	H&P
WXIX	19	CBS-TV (o&o)	CBS-TV Spot Sales
WTVW	12	ABC-TV	Petry

RADIO

STATION	POWER, FREQUENCY	AFFIL.	SALES REP
WEMP	5,000 w. on 1250 kc.	Indep.	Headley Reed
WTMJ	5,000 w. on 620 kc.	NBC Radio	Christal
WRIT	250 w. on 1340 kc.	Indep.	H-R Reps
WOKY	1,000 w. on 920 kc.	Indep.	Bolling
WFOX	250 w. on 860 kc.	Indep. (day)	George Clark
WISN	5,000 w. on 1150 kc.	CBS Radio	Katz
WMIL	1,000 w. on 1290 kc.	Indep.	Forjoe



making more room for more good company!

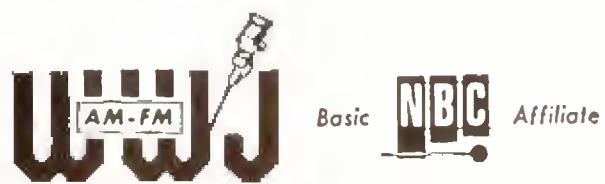
**Bob Maxwell so successful,
WWJ adds another half hour**

Good news for the umpteen advertisers who have been standing in line to get on Maxwell's busy bandwagon. There's room for you now! Detroit's favorite rise-and-shine man opens shop at 6 A.M. and stays on the job till 8:45.

This extra half-hour just had to come because Maxwell does such a terrific job of getting advertisers' messages into so many homes and into so many cars during Detroit's peak traffic period.

Better hurry to get on board. If past performance is any guide, this new half hour will be completely spoken for in no time at all. Phone, wire or write your nearest Hollingbery office or WWJ direct.

DETROIT
AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

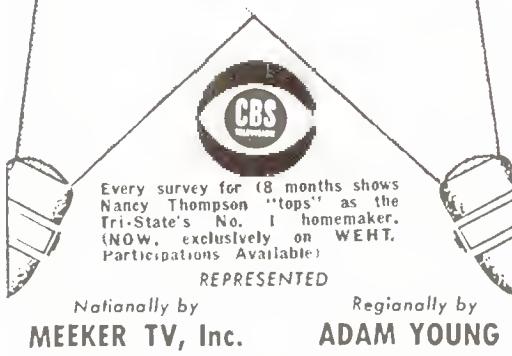


Associate Television Station WWJ-TV

WORLD'S FIRST RADIO STATION • Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEORGE P. HOLLINGBERY CO.

**THE SPOTLIGHT'S ON
NANCY THOMPSON
IN THE
EVANSVILLE MARKET**

**FIRST—
Anyway you
figure it!**

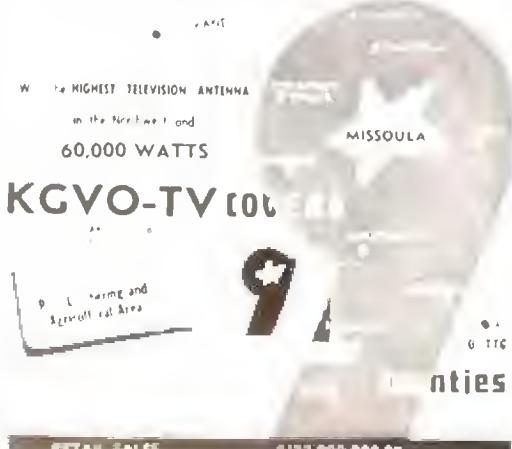


WEHT Channel 50

**CAPTIVE*
To
KGVO-TV
MISSOULA, MONTANA**

*Because of its unique geographical location, only KGVO-TV . . . and we mean ONLY . . . airs an acceptable signal into this stable area having more than \$133,900,000.00 retail sales. Diversified economy including agriculture, lumbering, manufacturing, University and government workers makes these 9 counties.

**IDEAL AREA TO TEST YOUR
SPOTS' "SELL"-ABILITY**



level. That is, if the projections from the sample show less than a given number of homes tuning a show on a station, the final NSI report just shows a symbol, "#." This symbol, as explained in the footnotes, means "Below the minimum reporting standards or off the air."

In Philadelphia, for instance, the cut-off point is around 6,000 homes (based on the projection from the sample). In Boston, it's around 5,000 homes. Other markets are comparable, the figure being larger or smaller depending on the total homes in the market.

But buyers and sellers, as the Philadelphia executive's statement points up, are often puzzled by the process. According to NSI, many radio programs on many radio stations hover close to the cut-off point for hours on end. If they drop below the cut-off, the report shows the "#" symbol, instead of a homes figure.

"But, unless you read the fine print, it gives the impression that several stations in a number of NSI-covered markets have at various times of the day no audience at all," a few station men say.

One way to explore the research territory below this cut-off point, Nielsen researchers say, would be to increase the sample many, many times. But, they add, it would run the costs of NSI (already considerable) sky-high and prove very little. Few advertisers, the Nielsen men say, care about pinpointing a handful of listeners regardless of cost.

1. "Quality control": In some ways, this step is the most controversial in the methodology of NSI.

This, briefly, is how the Nielsen firm describes it:

1. Individual diary pages are checked against the total hours of dialing "mileage" as shown by the Recordometers hooked to the sets the diaries are reporting on. Those diary pages that don't fall within a "reasonable standard of accuracy" are rejected. (See below for details.)

2. The Audimeters, which Nielsen considers more accurate as impartial indicators of "tuning," play a role in further processing of diary data. Matched samples of diary homes (from an area) and Audimeter homes (from a region) are compared. Diary data that wanders off from the Audimeter data is then adjusted possibly falling

somewhere between what the diary states and the Audimeters state.

The result, according to NSI, is "substantial improvement in accuracy of listening and viewing records, and station reports that reflect a minimum of human error."

Criticisms of this technique usually take the form of gripes about the national Audimeter sample, stating that it doesn't measure today's multi-set homes properly, or that it misses out-of-home listening.

States the v.p. and general manager of a West Coast radio station:

"With the increasing tendency toward radio sets which are smaller, more portable, and in use wherever the listener may be, it becomes increasingly difficult to measure radio listening by methods which involve the use of equipment which must be attached to the set or diaries which are purported to reflect the use of that set wherever it may be."

Added the radio research chief of one of the two major radio networks looking at the problem from another angle:

"Past research has always indicated that ordinary diary-keepers behave differently during the period in which they are keeping their diary. Usually, they are self-conscious and may do above-normal listening. This may mean that Nielsen will have to throw out such a large percentage of diary pages in some markets that the effective sample is reduced below the acceptable levels of accuracy."

Nielsen executives argue all of these points.

First of all, they say, the Audimeter sample today is measuring multi-set homes properly, as far as in-home listening is concerned, and is indeed the proper gauge against which to measure diary pages. In NRI's present national Audimeter sample, 56% of the homes are single-set radio homes, 31% are two-set homes, and 13% are three-or-more-set homes. All radios are connected to Audimeters, except car radios and outdoor portables. The multi-set homes (44% of sample) are closely in line with ARF's U.S. figure (45% of U.S.), Nielsen points out.

**\$99.00 INVESTED in the
NASHVILLE, TENNESSEE
NEGRO MARKET
SOLD \$3,500.00 in appliances
VIA WSOK**



**It's
Easy
When
You
Know
How!**

MEREDITH
*Radio and
Television*
STATIONS

KANSAS CITY: KCMO Radio & KCMO-TV The Katz Agency
SYRACUSE: WHEN Radio & WHEN-TV The Katz Agency
PHOENIX: KPHO Radio & KPHO-TV The Katz Agency
OMAHA: WOW Radio & WOW-TV John Blair & Co.
and Blair-TV

Affiliated With **Better Homes and Gardens** and **Successful Farming** Magazines

FIRST IN PUEBLO COLORADO KKT

CHANNEL 11

FIRST IN COLORADO SPRINGS, TOO

Covering Colorado Springs and Pueblo
for CBS, ABC, and DuMont
television networks

NATIONAL SALES OFFICE
KKT, PUEBLO, COLORADO

Represented by GEO. P. HOLLINGBERRY



El Paso

a big market
in a big state

What a market! El Paso is the 5th largest city in Texas . . . center of the largest retail trading area in the nation.

What a station! From its mountain-top antenna, KROD-TV covers this vast area . . . and sells and sells and sells.

Ask your Branham man . . . about El Paso . . . about KROD-TV.

KROD-TV

CHANNEL 4

EL PASO TEXAS
CBS DUMONT - ABC



AFFILIATED WITH KROD-600 KC (5000W)
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

Secondly, diaries and Recordimeters are planted to measure auto listening (although there's no Audimeter control). Nielsen states. Research executives also point out that all research on out-of-home listening shows that car radios account for 60 to 75% of it, and by far the largest single chunk in terms of general "location" of outdoor listening.

Thirdly, the diaries processed so far have been kept with a high degree of accuracy. Nielsen executives say, "We give diary homes a 'dry run' week, during which rejection of pages may be as much as 20 or 25% at first, but diary keepers quickly get the hang of it. By the time they're in their eight-week reporting period, the rejection rate averages out to roughly 5 or 6% of all diary pages turned in."

The throw-out formula, according to a Nielsen executive is fairly complex, and works on a sort of sliding scale. "If a home listens for only an hour a day according to its Recordimeter, we might allow them, say, a 25% leeway in diary pages since it involves only a quarter-hour per day error. However, we couldn't allow a home that listens 10 hours a day the same margin, since it would mean a couple of hours in error. We therefore have a sliding scale between these extremes, so that a 10-hour home may only be allowed one or two percentage points of leeway. Different amounts of listening will land you at different points along this scale.

"However, diaries used so far have proved to have a high degree of accuracy in 'quality control' checks, so the question is somewhat academic."

What the reports show: In the final printed reports, issued at the rate of from 12 tv reports and six radio reports per year (New York) on down to two each of radio and tv reports (New Orleans, Louisville, Birmingham etc.), there is a considerable amount of time buying information.

Listening or viewing is reported in terms of program audience size, in 15-minute periods.

Rating figures, as such, aren't shown in the reports. According to Nielsen, this is deliberate; the research firm feels (rightly enough, admen agree) that comparisons of percentage ratings are not as meaningful as comparisons of the size of audiences in terms of hundreds of homes and people. Ratings, however, can be computed for those

who want them—from a table.

In NSI reports, an "Auto Plus" figure—a quarter-hour figure showing the percentage of car radios in an area using radio—are reported. This figure was not included in the first four NSI reports—a fact that brought a howl from many stations who slant their programming at the motoring audience.

(The appearance of the figure in later reports, incidentally, won't solve all the problems either. The auto figure is an over-all one, showing the level of total listening. It isn't broken down by stations. Other research, such as Pulse out-of-home checks, will probably be used by agencies and/or stations to attempt a division of the "Auto Plus.")

Detailed data in the reports includes:

1. A "homes-using-radio (or tv)" figure, better known as sets-in-use among buyers, covering listening or viewing to local stations and to all stations in NSI Area.

2. The per-broadcast audience (in terms of homes) within and outside of the basic NSI areas tuning a show on a station. Says Nielsen: "By providing this figure two ways, for the NSI Area and then for the Total Area, distinction can be made between the audience of interest to local retail advertisers and the *entire* audience of the show for a national spot advertiser." The reports also enable stations to compute audiences within central metropolitan areas.

3. The four-week cumulative audiences. Even though the trend lately has been to short-term radio campaigns, this is a useful buying tool, Nielsen feels, since a show may pile up a big cumulative audience, due to turnover.

4. The number of times a program is heard by the average home in a station's cumulative audience. This figure gives a measure of the loyalty of the audience, and enables an advertiser to check the frequency with which his impact is achieved.

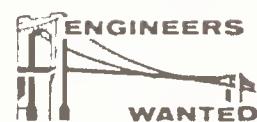
5. Share-of-audience. This, says Nielsen, is a "further reflection of the relative competitive strength of the program against those of other local stations in the NSI Area." In short, how big a hunk of the available audience for radio and tv a particular program has captured.

6. Audience composition; listeners-per-home. This is the point at which "homes" figures can be translated into "people". Percentages of men, women, teen-agers and children are given. ★★



Did you up periscope?

You certainly did—and you can surface now. And for all the hundreds of Advertising Council campaigns you've launched since Pearl Harbor, you deserve a WELL DONE. The results on just the four below show a clean sweep. For a group of volunteers—agency account men, writers, artists and media people—you are a staunch crew. You have helped torpedo some of America's pressing problems and brought the Ship of State through some rough waters. But the Ship is not in port yet, so stand by.



Encouraged all Americans to attend church or synagogue of their choice by appealing to parents through their children.

Explained how our American system of free enterprise grew and how the U.S. standard of living became the highest.

Warned people not to gamble with fire. Created Sparky to interest and educate children in fire prevention.

Stimulated youngsters in high school to prepare for rewarding careers in engineering and science.

The Advertising Council, Inc., 25 West 45th Street, New York 36, N. Y.

Now it costs less to sell MINNEAPOLIS ST. PAUL

Maximum power at minimum cost — choice availabilities.

ASK
H-R

316,000
watts on
Channel 9



Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis

Represented Nationally by H-R TELEVISION, INC.

TOP TIMEBUYERS

(Continued from page 31)

more often one of circulation, either announcements, produced in New York, or syndicated film in which commercials are produced in New York."

"There's a philosophy underlying buying that hinges upon the media philosophy of an agency," says another member of the panel. "However, beyond that point, the particular client's philosophy exerts a strong influence like the soap companies with their tendency to work by slide rule."

4. Avoid prejudice for one medium. Listen with an open mind to the agency's media recommendation. Just because you or your main competitor have used a particular medium in the past, doesn't mean that it's the only or even the best way to put across your sales message.

"I understand that there are some clients who still think that tv is more glamorous than radio," says Benton & Bowles' Paul Benson. "They sometimes don't realize that radio can do an effective job more reasonably for a product devoid of visual or demonstration appeal."

"Radio, for example, should certainly be given every consideration in the basic planning of media," comments J. Walter Thompson's Anne Wright.

"If a client is prejudiced for one medium, he may blind himself to the job another medium could do for him," says Y&R's Martin Murphy. (Y&R, of course, has been the leader among agencies in the trend toward integration. All Y&R buyers buy all media, not only radio-tv or print. For details about Y&R media organization, see SPONSOR 9 August 1954.)

From his vantage-point, Murphy feels that an all-media buyer is a more reliable source of media recommendations. "The buyer shouldn't be pitching a particular medium. He shouldn't be partial. That's the job of the seller," he says.

Virtually the opposite tack is taken by those media men who feel that buyers should be specialists in their own media, necessarily partial to air media. K&E's Phil Kenney feels that specialization on the buying level makes for better media thinking. "Buyers have to think more competitively when they specialize in time or space," says Kenney, "because they have to make a strong case for the medium they buy

to convince the client. An agency is a secondary salesman for media."

5. Provide three lengths of tv film commercials for your buyers to give them flexibility. You may feel that you've got to have a minute to tell your copy story, but it's often impossible to get anything but 20's at a decent hour. Or, you've planned on reminder copy all along, but some good minute availabilities open up that would round out your schedule. It's difficult to clear a national spot tv campaign with only minute or only 20-second announcements.

"One of the most difficult things to buy in television, as you are aware, are good nighttime 20-second spots," adds Louis Nelson of Geoffrey Wade Advertising in Chicago. "We feel, incidentally, that new availabilities, as they open up, should be offered to current advertisers and not resold by the station to attract new clients."

6. Consider buying tv programming as well as announcement campaigns. There's a degree of inertia among some advertising managers, buyers observe. Once they've had a good season with spot tv, they hate to look into programming. Or, vice versa, if they've had good sales results from local programming buys, they shy away from announcements. Yet, the factors that helped make last year's campaign a success may have changed considerably.

"There's need for more program development, more creative thinking in terms of combining program and announcement schedules," says Anne



"Now that KRIZ Phoenix broadcasts the baseball scores every half inning, this would have to occur in the afternoon."

Wright.

"I'd like to see more qualitative research," says George Polk. "For example, what's the consumer opinion of an advertiser sponsoring a spectacular vs. a weekly show, when both have equivalent audiences? Or the difference in effectiveness of a commercial next to a network show compared to a local participation?"

7. Don't set your sights on one type of station only. There's simply no generalization about the character or power or affiliation of a station that supplants judgment in individual markets. And if your local distributors gripe, take up the complaint with your agency. You're likely to find that your timebuyer had excellent reasons for choosing the station and time he did, over the station and time your distributor might have suggested.

"We have a standing policy of asking for availabilities from all radio or tv stations in a market," says B&B's Paul Benson. "In that way, we're not likely to overlook a good buy. And a good buy can come up on any station. For example, if a product is strictly urban, you're not likely to use 50-kw. because of waste coverage. On the other hand, that may be the most economical way to get circulation for a broadly distributed product."

"The uninformed frequently assume major network affiliates are best," says Anne Wright. "But it's the job of a buyer to point out which availability can do the job. This means reviewing carefully every availability each station has to offer."

"Fixations about network affiliations are as blinding as fixations about certain time slots," says FC&B's Art Pardoll. "We've found that nighttime radio can be a terrific buy, either on a saturation plan or even with a half-hour program. There are too many variables in advertising to generalize about stations or times."

"I believe station salesmen are too inclined to say 'We know we've got the biggest share of audience,'" says Aubrey Williams of Fitzgerald Advertising Agency in New Orleans. "Then they have nothing to back up their claims. Nonetheless, I get information from them to back up my buying decisions: coverage, station history, ratings, adjacencies and general type of programming done by the station."

8. Give timebuyers enough leeway

to make their own decisions. If you let them know what your sales and distribution patterns are, inform them about your campaign aims, competitive situation and copy story, the timebuyer can make the best choice among availabilities on a market-to-market basis. The more you tie him or her down to a pat set of rules, the less likely you'll be to get the most effective buy for the money.

"Generally, if one can generalize in this business at all, three radio announcements a week aren't enough to

make a solid impression," says Bill Kennedy of Ted Bates & Co. "It would be ridiculous for an advertiser to set down as a rule that he wants three radio spots per market. But as part of a total picture with all other media, three announcements could do a fine job in some markets. There are a number of variables: in a one-station market one or two announcements have far more weight than in an eight-station market. By the same token, the shorter the campaign, the more expensive and intensive it should be."

Obviously OUTSTANDING . . .



Emil "Farmer" Bill, Phil Gibson, Johnny Rayburn and Hal Sundberg.

SPECIAL JOBS NEED SPECIAL PEOPLE

The 4 people on the News Staff of WMBD devote their time EXCLUSIVELY to gathering, editing and broadcasting news. These specialists are only a part of the staff of 44 full time people at WMBD, the only LIVE TALENT radio station in Peoria.

MARKETS MAKE A DIFFERENCE, TOO!

Peoria is the NUMBER ONE MARKET IN ILLINOIS outside Chicago. LARGER than the Quad Cities . . . Rockford . . . or Springfield. WMBD dominates this rich Peoria industrial and agricultural market:

**79th MARKET IN AMERICA
534,762 POPULATION
127,870 RADIO HOMES**



You can sell it

WICH CRAFT
if you like
Pulse
says we've got a
54 AVERAGE

JANUARY 1955
Listening Home
MONDAY AMERICAN RECORD

WICH	56	53	55
50,000 Network	17	19	16
50,000 Network	11	12	13
50,000 Network	5	4	5
50,000 Ind.	4	4	4
Misc.	6	8	8

WICH **NORWICH CONNECTICUT**
For Southeast Connecticut
And Western Rhode Island

REPRESENTATIVES:
New York-Grant Webb, 270 Park Ave., MUR 4-7554
Boston-R.C. Foster-Stoller Off. Bldg. HU 2-4345

**TRIED by a
"10 MAN" JURY**



Yes, 10 of the current accounts on Bob Trebor's "D A Y-BREAKER" Show have been sponsors for 3 or more years. Several for 4½ years on this 5-year-old show.

The verdict of this 10-man jury is justified! From morning to night WVET gets results in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.

5000 WATTS
1280 KC



BOB TREBOR
IN ROCHESTER, N.Y.
Represented Nationally by
THE BOLLING COMPANY

"At K&E we ask to get full responsibility in buying, without having to clear individual announcements with clients," Phil Kenney told SPONSOR. "Before this system was worked out, there were some 10 to 12 steps involved in securing a particular announcement, from the original requests for availabilities from reps to the client O.K. to the confirmation from the rep to the station and back again. You can see how a client might lose some hot availabilities because of the time-consuming red tape involved in clearing it."

"There has been a trend toward partial integration at this agency over the past three years," says McCann-Erickson's Thad Kelly. "This trend has increased the individual buyer's responsibility."

Progress: On the whole, timebuyers felt that there had been great progress in the development of a closer working arrangement between buyer and client.

For one thing, timebuyers at some agencies are getting more involved in the selection of markets. They tend to get in on a campaign at the early planning stages, rather than working from a preconceived market list handed to them by the account men.

"I can recommend the addition of markets where sales warrant advertising and where outside stations provide insufficient coverage," says Helen Stenson of Foote, Cone & Belding in San Francisco.

"Our buyers do get involved in choosing markets," says Bill Kennedy of Ted Bates. "They meet with group heads and with the account executive when the budget is up for presentation to the client and they make recommendations."

"The media department gets a product strategy statement from the account group telling him the objectives for the coming year," says B&B's Paul Benson. "This statement tells of sales and distribution problems and aims. On the basis of it, the media department with the buyer contributing actively makes up a media strategy statement, which outlines the media to be used to accomplish the product objectives and the reasons for selecting those media."

"There's been a big change in timebuyer status over the years," says another member of SPONSOR's panel. "A number of years ago, markets were

pre-selected by the account group and client with no relationship to media. Now the media people are in on planning and selection. We never knew as much about a client and his distribution and product problems as we do today. Integration of print and air helped bring about the increased status of buyers."

"At this agency, the buyers have always been in on early plans," says K&E's Phil Kenney. "It's the account group as a whole that makes market selections, and the account groups include the a.e. representatives of each department including the buyers."

"Market selection is made by our plans department," says N. W. Ayer's Chuck Wilds. "The plans department (no relation to a plans board) is composed of 30 or 40 people who are in effect the media directors. Our buyers choose stations, or recommend market switches, but by and large, it's the plans department that makes decisions based on recommendations from buyers."

But outside the bigger agencies the account man still tends to supervise every media decision.

"The markets in which our clients advertise are usually selected by the account supervisor, a.e. and media director based on sales potential of the client," says Mary Elizabeth Loeber of Brisacher, Wheeler & Staff, San Francisco.

"Choice of markets is made by the client with the a.e. according to distribution and sales," says Evelyn Vandeploug of Arthur Meyerhoff & Co., Chicago.

Network clearances: Another factor that seems to have added to the stature of the timebuyer is their role in handling of tv network clearances as well as spot radio and tv.

"Knowing station people personally is important, particularly on network clearances," says Dancer-Fitzgerald, Sample's Bob Wulshorst. "Of course, we work primarily through the networks, however, there are times when personal acquaintance and contact with individual station managers helps clear a station."

It is network clearance problems more than anything else that have taken buyers around the country. A timebuyer from one of the top five agencies traveled from station to station a few months ago showing films to station managers in order to convince



Portrait by Fabian Bachrach

Bell Aircraft has 13,000 payroll savers

"From every point of view, the purchase of U. S. Savings Bonds contributes to the soundness of our economy and to the individual security of our citizens. I am proud that at Bell Aircraft our employees are helping to strengthen the national economy and their own future security through the Payroll Savings Plan.

"In a recent campaign Bell employees achieved a record of nearly 99% participation in the Payroll Savings

Plan, bringing to 13,000 the total number of our employees who are saving systematically through the regular purchase of Savings Bonds."

LARRY BELL, President Bell Aircraft Corporation

If your company does not have the Payroll Savings Plan, or if you have the Plan and employee participation is less than 50%—get in touch with Savings Bond Division, U. S. Treasury Department, Washington, D. C. Your State Director, U. S. Treasury Department, will be glad to help you install a plan or show you how easy it is to build employee participation in your present plan.

*The United States Government does not pay for this advertising. The Treasury Department
thanks, for their patriotic donation, the Advertising Council and*

SPONSOR PUBLICATIONS INC.



WHBF

CBS FOR THE QUAD-CITIES

"Your Best Buy Since 1925"

As one of the nation's pioneer stations, WHBF radio has for 30 years progressed with the desires of its growing audience — WHBF-TV since 1950. Both offer you the experience, power, popularity and audience for successful selling in the prosperous Quad-City market.

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite
WHBF AM FM TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

EVEN SAMSON?

SAMSON WAS a mighty man, his strength beyond compare. That was until Delilah took the scissors to his hair. But say she hadn't cut it and his strength was ten times ten, still we doubt he'd be as strong as the signal from W P I N. W PIN's clear channel signal covers the eleven county area of the West Coast of Florida completely, giving advertisers a market of 790,300 people every day with a buying income of \$989,640,000.00. This dominant Independent music and news station is the West Coast of Florida's best daytime radio buy. . . . That's why more local advertisers prefer W PIN.

WPIN

680 Clear Channel

Offices and studios in the Royal Palm Hotel St. Petersburg, Florida

Represented Nationally by Indie Sales, Inc.

them to clear the time for the new network film series. Buyers generally agree that while the network tv clearance situation is easing up with the opening of new markets and addition of tv stations, the clearance problem is nonetheless still present.

A member of the panel who is head of time buying at one of the larger agencies added that his buyers try any one of five techniques to clear network programs over tv stations: (1) through network channels; (2) without networks; (3) by sending a barrage of letters and telegrams; (4) sending men into the field; (5) sending station managers reminder gifts to promote the show.

Most buyers agreed that trips into problem markets and new markets are very helpful not only with the particular schedule that they may be placing then but in their relationship with the stations in that market from then on. "I used to sell time before I bought it," said another buyer. "and I'll say this candidly — if a good schedule opened up on one of our stations, I'd offer it first to the buyer who was a particular friend of mine, regardless

★ ★ ★ ★ ★ ★ ★ ★
"Today, commercials represent the initial education received by millions of children, tv being the instructor. Creating wants among sales resistant adults is quite different, but whetting the desires of youngsters has exciting long-range possibilities, occurring as it does during the formative and malleable period."

LESTER RAND

President
Youth Research Institute

★ ★ ★ ★ ★ ★ ★ ★
of the total billing he or his agency controlled. That's why I like to have all our buyers see every rep and station man who comes to see them. This business is built on personal friendships."

There's considerable difference in the handling of good time periods offered to individual buyers. In some of the top agencies a buyer informs the head buyer of new schedules available, whether he himself buys them or not. In this way, other clients in the agency get a crack at the availability before someone outside the agency does. In other agencies, the buyers within each group act as autonomous and virtually competitive entities: an availability rejected by one has to be offered separately to another.

"It's important for buyers to go out and see radio and tv stations," says Cunningham & Walsh's Jerry Feniger.

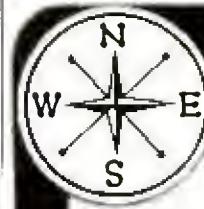
"That's the best way to evaluate the character of a station and its effect and influence on the town it's in."

At most of the agencies surveyed, there's the beginning of a system for developing good timebuyers. In some agencies, a day's tour of radio and tv stations is part of a program of training new people for the media department. One agency has a training program for radio-tv time buying that encompasses 10 areas of study to be covered in a matter of weeks, including (1) study of *Standard Rate & Data*, (2) study of contract forms; (3) study of radio and tv coverage; (4) radio and tv station reps. their function and use to the timebuyer; (5) selecting a time period, network and spot; (6) reading trade papers, reference material including network presentations; (7) discussion of station relations; (8) tour of stations.

"The media man is increasingly important in planning," remarked the head buyer of a top radio-tv agency. "Ambitious buyers used to look toward account work in terms of getting ahead. Today, they have a better chance of moving up right in the media department."

★★★

Covering the entire Northwest from Spokane



DALE STARKEY

NOW ON KGA

Emcee and entertainer of stage, TV and radio, Dale is truly one of the great masters of ad-lib.

A warm friendly personality Dale has built KGA's listening audience into a vast buying multitude.

The Dale Starkey Show

daily on KGA
8:45 to 9:15 A.M.

Reps.: Everett-McKinney, Inc
New York, Chicago,
Los Angeles, San Francisco

KGA

Box 141 - Spokane, Wash.

ADVERTISING INFORMATION

As you undoubtedly know, our membership is comprised of approximately 1,000 newspapers in the United States and Canada and among other things, it is our job to keep them informed as best we can on the various activities in the advertising field.

At the present time I am thinking of sending our members periodic bulletins having to do with television and in the first one I would like to include the table entitled "The Facts About the Rating Services" which appeared in your 12 July 1954 issue on pages 198 and 199.

If you would be good enough to grant me permission to reproduce this table giving proper credit, of course, I should appreciate it greatly.

WILLIAM G. BELL
Director of Research
Bureau of Advertising of the Amer.
Newspaper Publishers Assoc.
New York

• SPONSOR is delighted to grant the permission requested by reader Bell.

GETTING AROUND

I thought you would be interested in just how SPONSOR gets around among people interested in radio and television.

Early Wednesday morning my copy of SPONSOR with my name on the address ticker was lying on our office desk when Walter Damm headed for the airport to fly to New York. Not having seen SPONSOR he picked it up and took it with him. It was more than a normal trip since he hovered over New York for better than two hours waiting for the fog to clear up, so it is safe to say that SPONSOR had a thorough reading. This particular flight finally sat down in New York and the ship was serviced and turned around to head back to Milwaukee. Thursday morning, Jerry Feniger of Cunningham & Walsh walked into my office on an appointment made by telegram and after a perfunctory greeting reached into his briefcase, pulled out a copy of SPONSOR and said, "thanks for the use of your magazine."

It developed that Jerry boarded the Stratocruiser in New York Wednesday night for his flight to Milwaukee and

found the copy that Walter Damm had left in the magazine rack. Jerry picked it up, noted my name on the cover and after his initial surprise, made good use of the book on the way to Milwaukee.

I thought it was an interesting bit of coincidence from which you might get a kick out of the way SPONSOR gets around. By the way, I have read it too.

R. G. WINNIE
Asst. Gen. Mgr. of Radio & Tv
WTMJ-TV
Milwaukee

SALES AIDS

Your stories of "Tv Results" are the best sales aids I know in helping KPTV salesmen get new clients on television. However, our copies of "Tv Results" magazine have become battered and torn and several have been lost.

If it is possible I should like six copies of "Tv Results" for each of the past several years. I would even like those from three or four years back if you have them. Please bill the cost of these magazines to KPTV.

CHARLES R. WHITE
Commercial Manager, KPTV
Portland, Oregon

• *Tv Results* books are available at \$1. Back copies are still obtainable.

GLEASON ON FEE TV

I have the highest regard, as do millions of others, for Jackie Gleason's talents as a comedian, musical director, producer and entertainer.

But as a prophet—away he goes.

His prediction that television of the future will be 90% pay-as-you-see and film (SPONSOR Asks, 21 March) loses sight of one very important question. How can the American public possibly pay the bill?

Jackie just signed to get \$11,000,000 from Buick and he will reach millions and millions of viewers week after week. He's sure of getting a big audience and he deserves one. But let Jackie always remember that his program is free to the public—yours and mine—for the flip of a dial.

What happens when you and I are asked to pay for his program—and for Godfrey and Lucy and George Gobel and the ball games and fights, and



we
knew
it . . .
all
the
time!

Now the people in Houston and surrounding areas have proven us right, and by their votes have selected

**PAUL
BERLIN**
Houston's No. 1

**RADIO
PERSONALITY**
The Listeners'
Choice!

A recently completed, Philco-sponsored contest found this popular K-NUZ disc jockey to be Houston's favorite, chosen from personalities of seven stations.

NAT'L REP.—FORJOE AND COMPANY
In Houston Call—Dave Morris, KE-2581

**K-NUZ
Radio Ranch**

Always the Best Independent Buy in the Market

the AIMS station!

Boston	WCOP	New Orleans	WTIX
Cleveland	WDOK	New York	WINS
Dallas	KLIF	Omaha	KOWH
Denver	KMAYR	Portland, Ore.	KXL
Des Moines	KCBC	Son Antonio	KITE
Evanston, Ill.	WNMP	Son Francisco	KYA
Evansville, Ind.	WIKY	Seattle	KOL
Houston	KNUZ	Springfield, Mo.	WTXL
Indianapolis	WXLW	Stockton, Cal.	KSTN
Jackson, Miss.	WJXN	Syracuse	WOLF
Kansas City	WHLB	Tulsa	KFMJ
Huntington, L.I.	WGSM	Wichita, Kan.	KWBB
Louisville	WKYK	Worcester, Mo.	WNEB
Milwaukee	WMIL		

Canada
Calgary, Alberta, Canada
New Westminster, B.C.

CKXL
CKNW

Only one
in each
market



Membership
by invitation
only

RADIO GROUP

WLS
gives you
All 3

**Market...
Coverage...
Programming**

Contact us
or call your
John Blair man
TODAY!

100 KILOCYCLES • 50,000 WATTS • NBC NETWORK

WLS
THE
PRAIRIE
FARMER
STATION
CHICAGO 7

the Kentucky Derby and the scores of other attractions day after day and night after night?

Mr. and Mrs. Tv Viewer are going to run out of money.

A preliminary survey conducted by the Television Research Council reveals that the average viewer would have to spend more than \$1,500 a year to receive programs they now get for nothing. This finding is based on a mean program charge of \$1.50-an-hour, the figure proposed by some advocates of "one-armed bandit tv."

This \$1,500 box office take from the American public, of course, does not include the cost of adaptors, or decoders, which must be installed on every set nor does it include the bill the tv serviceman hands over after he performs his mysterious necromancy in the vitals of the set while installing the outstretched hand of the "pay-as-you-see tv" patent owner.

Zenith Radio, which will manufacture these decoders, says they will sell for "about the cost of an average table model radio."

Let's be generous and say they will cost \$20. And let's say there are 33,000,000 tv sets now receiving programs in homes and other locations.

If only one-third of present set-owners decide to install decoders they will have to invest 220 million dollars just for the privilege of paying to see television which they now get absolutely free once they have purchased a set.

Now let's imagine that the millennium had arrived and that the tv serviceman will install these decoders (and not discover that a couple of tubes and condensers need replacing along with a three phase "retzlifonomajig") for only \$10.

That amounts to a grand total of \$330,000,000 to be spent on equipment alone.

And this, mind you, includes but one-third of sets now receiving free tv. If they all convert, the national bill would be as close to a billion dollars as Channel 7 is to Channel 8.

Because no ardent advocate of pay-as-you-see tv has made any definite statement as to program costs per-hour, or half-hour, and also because the \$1,500 per annum per household figure for program costs mentioned earlier undoubtedly will be attacked as too high by the "one-armed bandit tv" boys, let's suppose this cost to the av-

erage viewer could be reduced to say, \$500.

With one-third of today's sets receiving programs for the same number of hours as at present the annual bill for now free-tv entertainment would run to the staggering figure of five-and-one-half billion dollars a year.

That's a dandy figure, all right, but will the American public be able to part with it and still pay the grocer, the tax collector, the oil man, the milk man, the service station, the insurance collector, etc.?

Of course not. The American economy just couldn't stand it and the sooner these facts are brought home and the enticing promises of the "glory boys" are forgotten, the better off the broadcasting industry will be.

Come on, Jackie. Don't desert your loyal fans in Brooklyn and in the thousands of Brooklyns all over the country. Keep on selling those razors and coffee and Buicks. But don't make a slot machine out of my television set.

LEON P. GORMAN
General Manager
WABI-TV, Bangor, Me.
(Chairman, New England Broadcasters for Free-Tv)

JOB SHOPPING?

If you like:

- selling
- fellow broadcasters
- traveling
- SPONSOR

a SPONSOR Account Executive position with liberal salary and commission might be for you. Send resumé, photo and letter with minimum salary acceptable to Jacob Evans,

SPONSOR

40 E. 49th Street.

New York 17, New York

SPONSOR

ROUND-UP

(Continued from page 65)

Westinghouse Broadcasting Co. and the National Association for Mental Health have launched a joint public service project to help solve the mental health problem. The project is called "Sing Along for Mental Health," and features eight records designed for inclusion in disk jockey shows. Eddy Arnold, Betty Johnson, Sally Sweetland and The Toppers were among the talent used on the records, which vary in length from 34-56 seconds.

The records were designed as a public service to advise the public of the availability of competent help to cure mental disturbances, and to urge contributions to the fund raising drives in this connection. Westinghouse Broadcasting Co. made the records available to all of the networks, and announced that one of the songs had even been worked out into a tv presentation.

* * *

Testimonials are effective as advertising vehicles when the endorser's "public personality" fits the product and the values and attitudes of the average American. This conclusion is the result of a motivation research study undertaken by Social Research, Inc., for Endorsements, Inc. of New York City. Endorsements, Inc., celebrated its 10th anniversary recently with a small party attended by tv's June Havoc and Fred Allen along with Endorsements President James Alberti and Morton Freund, v.p. of Lawrence C. Gumbinner Advertising.



Endorsements, Inc., observes 10th anniversary

* * *

WLOF, Orlando, Fla., has evolved a new "T.N.T." format they believe will attract bigger audiences. The new emphasis will be on Time, News and Temperature for their 19 hours of daily broadcasting, announced Don Colee, v.p. and general manager.

In line with its desire to get more local material into the format, WLOF has severed its affiliation with the Mutual Broadcasting System. This move is just part of the trend towards more independent radio stations noted Vice President Colee, in announcing the new format.

* * *

WRCA and WRCA-TV, New York, hope to broaden the future scope of the broadcast media by reaching the college students of today. The stations have begun an "Operation Classroom" to assist college students in planning a career in radio and tv, and to learn and observe the functions of these two media while they are still in school. WRCA's News & Special Events Department is working with the colleges in the New York metropolitan area to formulate a program that will be aired early this summer.

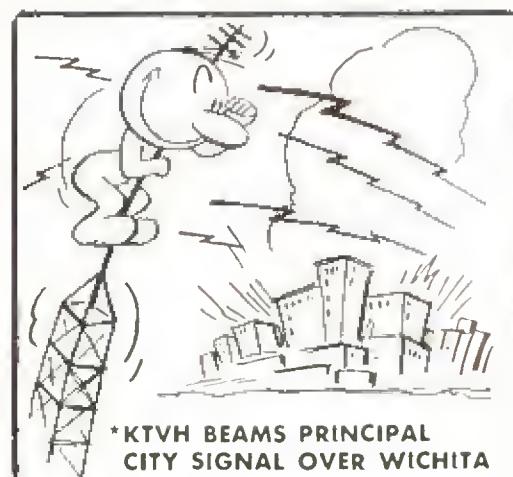
The format is currently being decided upon by the student-representatives who will take active part in the collection and presentation of news used on the show. The students will be given an opportunity to cover stories with the regular station staff, and participate in interviews and panel forums to gain experience.

* * *

Indications of the air media's search for new blood are found in the two scholarships announced by Iowa State College, one in tv and the other in radio. Weed Broadcasting has sponsored a \$500 scholarship for a senior or graduate student seeking professional training in radio and tv at Iowa. A \$1,000 scholarship is offered to graduate students by the Alfred I. DuPont Awards Foundation for application of tv to the fields of Agriculture, Home Economics, Science, Engineering or Veterinary Medicine.

* * *

There is no doubt that country music is popular, but to prove it to any skeptics, WSM, Nashville, sent out a map of the U.S. to members of the industry and various ad agencies. The map shows all of the places that were visited by stars of *Grand Ole Opry* during 1954. Each visit was marked by a red dot, and the 2,551 dots on the map make it look like an advanced case of country-musicitis has hit the country. WSM also draws attention to *Grand Ole Opry* being the oldest uninterrupted commercial program on radio.



*KTVH BEAMS PRINCIPAL CITY SIGNAL OVER WICHITA

Both the Wichita ARB and the KTVH area PULSE show at least 7 out of 10 leading film and network shows on KTVH. Programming and strength of signal offer you a profitable combination. Take advantage of it, now!

*Recent report from the FCC states that KTVH has a principal city signal over Wichita.

KTVH
HUTCHINSON

CHANNEL
VHF
240,000
WATTS
CBS BASIC—DUMONT 12

Represented Nationally by H-R Representatives, Inc.
KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, General Manager.

* * * * *

THE SOUTH LEADS

in

PER CAPITA INCOME GAINS.

Up 282%

and your

BEST "TAP"

to this business is

WEAS

and our

50,000 Watts at 1010 kc.

DECATUR, GEORGIA

call us or

STARS NATIONAL

New York-Chicago-Detroit
Los Angeles-San Francisco

* * * * *



Happy Wilson
Star of
Alabama Grandstand
1:00 to 2:00 PM, Saturdays

Stars Sell on
Alabama's
greatest TV station

WABT

Happy is starting his 20th year as a star, first on WAPI, then adding WABT. He is joined by his Golden River Boys and lovely Marion Worth for a full hour of toe tappin' tunes and hoe-downs on the Grandstand every Saturday night. Happy increases his popularity by traveling all over the state making personal appearances. He and the Golden River Boys carry their instruments in a trailer decorated with the names of his sponsors. Happy also stars on WAPI's "Yawn Patrol," 4:45 to 6:30 A.M. Mondays through Fridays.

You can SELL
Your Products
to Alabama folks

If you TELL
them on programs
they enjoy seeing

Represented by

BLAIR-TV

Newsmakers in advertising



Charles R. Denny, vice president in charge of NBC-owned stations and NBC Spot Sales, played a key role in developing basic concept behind new weekend program scheduled to start on NBC Radio 12 June. The 40-hour, round-the-clock program, called Monitor (to run from 8:00 a.m. Saturday to midnight Sunday) will consist of music, news, weather reports, debates, interviews, tv audio tapes, simulcasts, short dramas. Commercials will be sold in one-minute, 30-second and six-second lengths on flexible "magazine concept" basis. Programs will be of no set length.



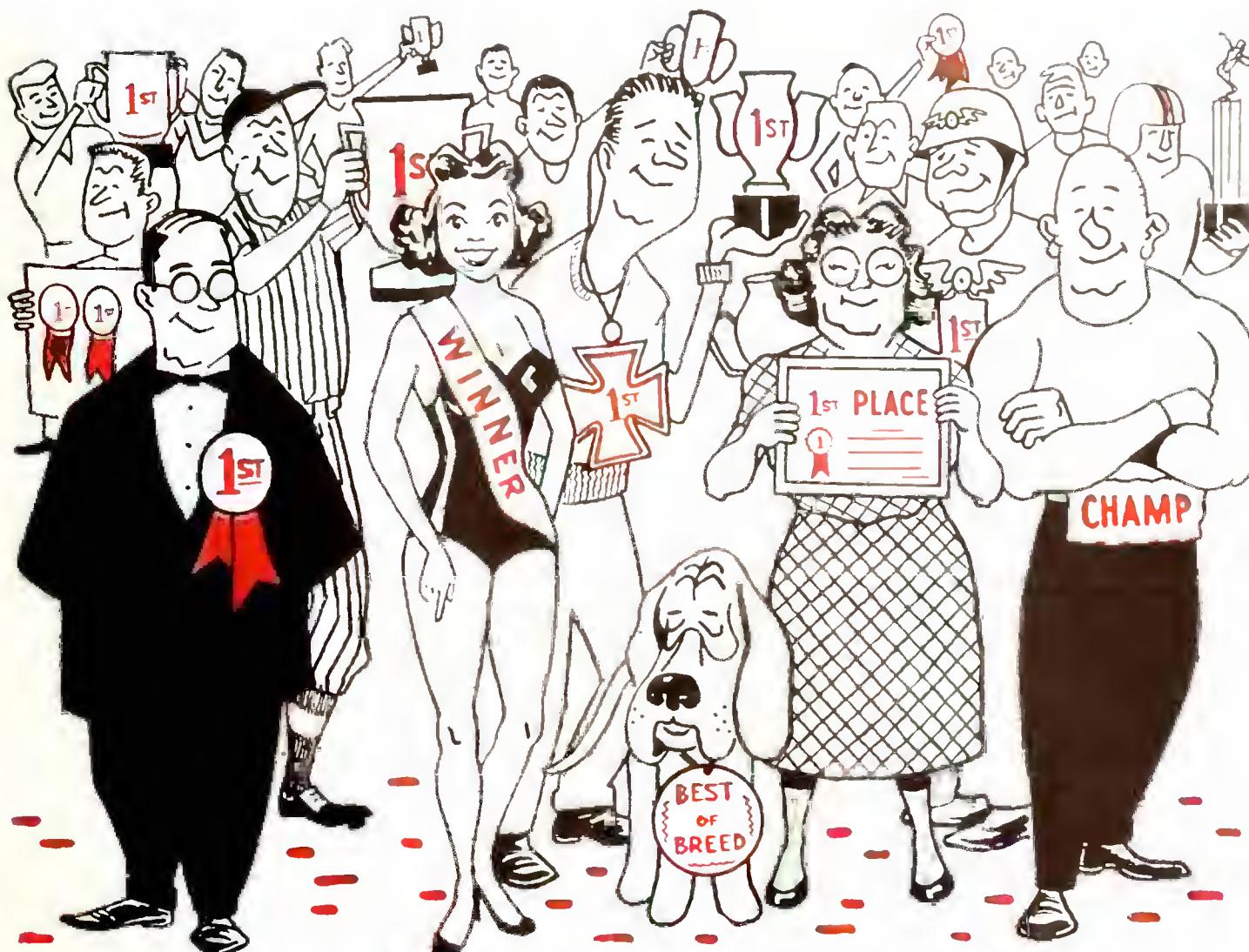
T. L. Bates, who founded Ted Bates & Co. in 1910, announced the conversion of that agency from a partnership to a corporation on 1 April. In the change, Bates became honorary chairman of the newly-created board of directors and chairman of the executive committee. In other realignments, Thomas F. Harrington became chairman of the board; Rosser Reeves, vice chairman of the board; and William H. Kearns, president. New name of the agency is Ted Bates & Co. Inc. Agency rose from a two-account start in 1910 to 10th in air billings in 1954.



Edwin W. Ebel, director of corporate marketing at General Foods, one of the biggest air advertisers and No. One food advertiser on network tv, has been named a vice president of the firm. Ebel has had extensive advertising experience, having worked at a number of agencies before coming to GF in 1948. Among agencies he worked for were Calkins & Holden, Pedlar & Ryan and Tracy Locke Dawson. Starting in GF in the Gaines (dog food) Division, Ebel later directed sales and advertising for Post cereals, joined the corporate marketing office in 1952, was named director last year.



William G. Power, advertising manager of Chevrolet Division, General Motors, will launch network radio campaign specifically aimed at the housewife. Starting today (18 April), Chevrolet will sponsor 9:45-10:00 a.m. segment on ABC Radio Breakfast Club on Mondays, Wednesdays, Fridays. Network said that purchase marked first entry of a major auto firm into daytime radio. Efforts to reach housewife is evidence of revolution in marketing autos. Program toastmaster Don McNeill will invite women listeners from coast to coast to be sure and visit Chevrolet showrooms.



Is EVERYBODY in first place?

Being first for the sake of being first—like the fellow who first swallowed a live goldfish—doesn't mean much. But there are important "firsts" to be won through leadership and superiority, and in television, KSTP-TV has won more than its share. For example, KSTP-TV is . . .

The Northwest's *FIRST* Television Station
FIRST with maximum power
FIRST with color television

FIRST in average weekday program ratings* from 7:00 AM to midnight, week after week.

These "firsts" are important to you because they mean *sales* . . . sales to KSTP-TV's loyal listeners in this market of more than half a million TV homes and **FOUR BILLION DOLLARS** in spendable income!

* ARB weekly average, combined metropolitan and outside area, January, 1955.

KSTP-TV 100,000 WATTS CHANNEL 5

MINNEAPOLIS-ST. PAUL Basic NBC Affiliate

"The Northwest's Leading Station"

EDWARD PETRY & CO., INC., NATIONAL REPRESENTATIVES



*This is
San Francisco...*

where 84% of the half-million trips to and from town each day are made in *private autos!*

If you want to go along for the ride, advertise while they listen on their car radios to...

KCBS

50,000 WATTS

*Represented by CBS Radio
Spot Sales*

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J. GLEN TAYLOR

*(Vice President)
General Teleradio, Inc.*

**LIKE MOST
“Newsworthy”
BROADCASTING
EXECUTIVES
MR. TAYLOR’S
LATEST
BUSINESS
PORTRAIT
IS BY ...**

Jean Raeburn

*Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882*

NOW . . . 22 County Coverage

California's Two Billion Dollar Central Valley's Market

YOUR BEST
KBET IN TV
CHANNEL TEN . . . SACRAMENTO

Televising since March 20 . . . KBET-TV — Channel 10 . . . is Sacramento's FIRST and ONLY VHF station with basic CBS network affiliation . . . reaching more than 300,000 TV families (A and B coverage) whose income is . . .

53% ABOVE NATIONAL AVERAGE

Stake your TV dollars on KBET-TV . . . serving an effective buying power of \$2,277,809,000 . . . with the nation's highest farm income for 19 out of 24 years. State and federal payroll alone over \$250,000,000.

- FULL COLOR Transmitting Facilities
- 316,000 WATTS
- 2,500 Ft. Antenna Elevation

REPRESENTED NATIONALLY BY
H-R TELEVISION, INC.
NEW YORK CHICAGO HOLLYWOOD
SAN FRANCISCO DALLAS
ATLANTA HOUSTON

CBS
BASIC

California's CAPITAL Market

SACRAMENTO . . . a dual capital . . . headquarters of the state government, and business capital of a vast inland empire. Here is a market of more than two million people with twice the buying power of the city of Boston, twice the retail sales of the city of Pittsburgh . . . a growing market, increasing at the rate of 2,500 persons per month. For your TV dollars your "best bet" is KBET—Channel 10—Sacramento.



The account executive has taken
a "rough cut" at media selection
for a new campaign • he and the
media director sit down to refine
the list • your medium is questioned •
they reopen the account man's copy
of Standard Rate... and if you
have a Service-Ad near your listing



you are there

For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of any edition of SRDS; or call a Standard Rate Service-Salesman.

N.Y.C.—Murray Hill 9-6620 • CHI.—Hollywood 5-2400 • L.A.—Dunkirk 2-8576

Note: According to a study of SRDS use made by National Analysts, Inc., 87% of all account men interviewed make use of one or more of the SRDS publications.

REPORT TO SPONSORS for 18 April 1955

(Continued from page 2)

Crosby blasts CBS TV approach Columnist John Crosby's blast at CBS TV for its programming came on same day Peabody Awards were announced, including 3 to CBS TV shows. But Crosby, who is one of 16 members of Peabody board, specifically named 2 of award-winning shows as exceptions to what he contended was generally "cliche-ridden" policy at network. CBS TV shows given awards were "Adventure" in tv education field; "Omnibus" and "The Search" in special awards category.

-SR-

Peabody award winners Reflecting network's program buildup, ABC won awards for "Disneyland" in youth-children's tv category and for John Daly radio-television news. ABC's Boris Goldovsky (Metropolitan Opera broadcasts) won citation for radio music. NBC's George Gobel copped television entertainment award and NBC Radio got counterpart award in radio for "Conversation." Other award winners included WJAR-TV, Providence, in tv regional public service category for Hurricane Carol coverage.

-SR-

Blair expands radio staff Potential of farm radio advertising indicated by John Blair decision to appoint farm director who will coordinate drive for agricultural as well as consumer accounts to go in farm shows. Blair feels farm market is strong preserve for radio due to lower tv penetration in farm areas, 25-year background of radio service to farmer in terms of information he needs to run his farm. Blair farm director, Tom Ragland, will operate out of Chicago office. He's former commercial manager WHBQ, Memphis. Other radio sales appointments announced by rep are Art McCoy, who's leaving Avery-Knodel, and Al Long, ex of McCann-Erickson. Blair states its expansion represents "complete continuing confidence in the future of radio and well-operated radio stations." It will open Atlanta office 1 July.

-SR-

No "sponsors" in British tv While U.S. advertisers are gradually accepting magazine format in tv, British advertisers will have no choice about it when commercial tv makes debut in fall. British clients and agencies are prohibited from having anything to do with program production, thus cannot be identified with shows. Regulations permit up to 6 one-minute commercials per hour, which must come at beginning or end of program, or during "natural breaks." Peak price for minute commercial is \$2,800 in London during 8:00-9:30 p.m. period.

-SR-

Am networks essential Since sponsors of network radio news shows would be affected most in event network lines were ever scrapped and taped shows used instead, recent civil defense confab offered heartening news to them. Meeting highlighted importance of network lines to U.S. defense, reached conclusion that radio is key to civilian survival in event of enemy attack. Conference was held at Western Air Defense headquarters, was attended by radio broadcasters, government people.

-SR-

Radio programs at low cost Willingness of packagers, writers to build radio shows at low cost indicated by Quality Radio Group experience in lining up programs to offer clients. QRG has offers to build shows ranging from \$850 to \$3,500 (half hour); \$750 to \$1,800 (quarter hour 3 a week); \$1,800 to \$3,000 (quarter hour 5 a week). Program types include music-and-personalities, drama, mystery; most are new offerings.

SPONSOR SPEAKS



Nielsen's mathematical curtain

If you buy time on the basis of a rating and the rating is based on an inadequate technique, you're not spending your money efficiently.

Simply stated this is why SPONSOR has long campaigned for higher standards in rating research. No more than the station, the advertiser cannot profit from rating information which fails to guide him accurately.

Repeated SPONSOR articles have analyzed shortcomings of the rating services for this basic reason (see "What's wrong with the rating services?" SPONSOR, 28 December 1953). Now the newest of the audience measurements, Nielsen Station Index, has appeared on the scene and in this issue SPONSOR has sought to explore its new diary-plus-machine method (see page 40).

Our article presents no conclusions as to the Nielsen method. Its purpose was to state objections which have arisen to the NSI technique while allowing Nielsen full opportunity to present its point of view. Nor can we state editorially that NSI is proved in-

adequate to measure what it purports to measure.

We just aren't mathematicians enough to judge. For every question thrown at Nielsen, the company can present an equation two blocks long. The company's contention, and we can sympathize with the problems PhD's face in dealing with the layman, is that those untrained in statistics must accept on faith that a sample of some 200-plus homes is enough to measure homes by the millions.

Steeped in our lay limitations, we put this request to the A. C. Nielsen Co.: "Could we see with our own eyes how your system works? Could we visit some homes in your sample, accompanied by your field man, and get an idea of just how people fill out the diaries?"

We frankly wanted to see, too, whether all the radios in sample homes were actually being measured. It's our belief that radios are so scattered over the home today that it might take some real detective work to make sure you aren't missing the set in the workroom, the one in the child's bedroom or even the midget receiver in the bathroom.

But Nielsen refused our request on the grounds we might make the sample homes self-conscious.

It's unfortunate that SPONSOR was unable to get behind Nielsen's mathematical curtain because what is most needed for understanding of the research services is more knowledge of how their methods work in practice. For years there have been competing research services and for years their findings have frequently been at wide variance. How is the adman who is not a statistics specialist to judge between the conflicting reports unless he's given all possible access to the methods used?

The entire confusion centers around methods of the researchers; their integrity is not in question. We believe, therefore, that Nielsen as well as all the other researchers should actively seek to make their methods better understood. Who's fault is it but that of the researchers if admen continue to be puzzled about how the small samples used can possibly do an accurate job of measuring the vast radio and television audiences adequately?

* * *

More radio confusion

Some of the sharpest people we know are newspaper copy readers. Yet a copy reader on the *Wall Street Journal* recently used the word radio over a story about only *network* radio: "Fading radio" said the bold type, thus implying that all radio, including national spot and local, was fading.

It's an index of the confusion about radio when even a sharp-eyed copy reader on so distinguished a business publication as the *Wall Street Journal* lumps all radio in one pot. And to their own disadvantage many advertisers look at radio in the same light. But we say it's not the fault of the copy reader—or the advertiser—who's confused. It's up to the radio industry to make clear the continuing vitality of national spot and local radio.

Radio never did much of a job of getting its story told in depth (it never had to perhaps) but the industry is more alert than ever now. After some fast prompting by station executives including Hugh Boice, Jr. of WEMP, Milwaukee, and Charles Balthrope of KITE, San Antonio, and the SRA, SPONSOR was told at presstime by *Wall Street Journal* that it planned a second article on non-network radio. This is the kind of action radio can get when it fights to sell itself.

Applause

Creative and courageous

As we heard the story, one day a Y&R account man happened into the agency's test kitchen while some eggs were boiling. The account man watched the eggs swimming in the pot and suddenly an idea struck. Could you use a Band-Aid Plastic Strip to lower an egg into boiling water?

Virtually every man, woman and

child within reach of television knows by now that the answer is yes. The Band-Aid egg commercial has become one of the most long-lived in television—it's been used for over a year and a half and it remains one of TV's most successful visual conceptions (see article this issue, page 32).

SPONSOR applauds Y&R and its account, Johnson & Johnson, for the crea-

tivity of the egg commercial concept and their courage in bringing it to the air. We're convinced that many of the best innovations in commercial technique die before they get through channels.

The people who frequently brave platoons of squeakers, therefore, to put original sales ideas on TV and radio particularly merit recognition.

WOW!



WTVJ, in the 6 Station South Florida Market, HAS A LARGER AUDIENCE SIGN-ON TO SIGN-OFF, THAN ALL OTHER FIVE TV STATIONS COMBINED.

In each 1/4 hour between 6 P.M. and 12 P.M. over 80% of the sets in use are tuned to CHANNEL 4.

Call your Free & Peters Colonel now! Have him show you the latest PULSE. You'll find that WTVJ has the lowest cost-per-thousand figures of any medium in Fabulous South Florida.



Basic Affiliate

WTVJ
Channel 4
MIAMI

FLORIDA'S FIRST TELEVISION STATION
100,000 WATTS POWER — 1,000 FT. TOWER

the SWING is to...

KMBC-TV

*Kansas City's
Most Powerful
TV Station*

Primary CBS-TV Basic Affiliate

Just how much advertising ground is covered by Kansas City's most powerful television signal? Here's a sample:

Two weeks after going full power with its "tall tower," KMBC-TV began a promotion to distribute 5,000 free copies of "Wee Wisdom," a character-building magazine for children. The giveaway was presented "live" on three local shows—Bea Johnson's "Happy Home"; "Comiclub" and "Commander 9."

The predicted KMBC-TV 0.1 millivolt coverage map (as plotted by the engineers) had a radius of 75 to 85 miles in all directions from Kansas City—to include 24 counties in Missouri and 19 counties in Kansas. There are 466,136 TV sets in this area. *Actual* coverage was proved to be 53 counties in Missouri and 40 counties in Kansas, *double* the expected number—from which came 10,459 requests for "Wee Wisdom"—*twice* the expected response! Consistent returns came from 25 miles *beyond* the 0.1 millivolt contour; and, in some cases, as far as 75 miles. Scattered returns were from 100 to 300 miles—one was from 700 miles away!

Your Free & Peters Colonel has a copy of this proof-of-mail-pull map. It's worth studying.

KMBC-TV

Kansas City's Most Powerful TV Station

DON DAVIS, Vice President

JOHN SCHLEMMING, Vice President and General Manager

GEORGE HIGGINS, Vice President and Sales Manager



And in Radio, it's the KMBC-KFRM Team

KMBC in the Heart of America

KMBC of Kansas City

KFRM for the State of Kansas